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II.

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This is not true for the two Acadian dialects; indeed, I have observed, it is not an Acadian feature, but is one of the best defined characteristics distinguishing Acadian from Canadian French.[56] The vowel sound discussed of the words in the two Acadian dialects below recorded, is the same as in standard French, as can be seen, together with other points which show differences from each other in the Acadian dialects as well as from standard French in the following comparison:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	āglè	*angl*ais*	āglè
2	àrè	aur*ais*	àrè
3	ævè / àvè	av*ais*	ævè / àvè
4	bàlè[58]	bal*ài*[57]	bàlè
5	délè	dél*ai*	délè
6	āgrè	engr*ais*	āgrè
7	épè	ép*ais*	épè
8	àséi	ess*ai*	èséi
9	èstrè	extr*ait*	A like form not in use
10	fè[59]	f*ait*	fè[59]

56 This interesting Canadian peculiarity of pronunciation noted by Professor Squair is one of the dialect peculiarities of Poitou, as can be seen by comparing Léopold Favre's, 'Glossaire du Poitou' (Niort, 1868), p. lxii.

* Prof. Squair's note: "So also *écossais*, *franç*ais*, etc."

57 Cf. for the first *a* list (1), no. 10.

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	CARLETON.	STE. ANNE.	CHETICAMP.
11	frè	fr*ais*	frè
12	àrnwa[60]	harn*ais*	hàrnwa[60]
13	žàmè	jam*ais*	žàmè
14	lè[61]	l*aid*	lè[61]
15	lèd[61]	l*ai*de	led[61]
16	lè[61]	l*ait*	lè[61]
17	mè	m*ais*	mè
18	mòvè	mauv*ais*	mŏvè
19	mònè‡	monn*aie*	àržæ̃ (æržæ̃)‡
20	pàlè	pal*ais*	pàlè
21	pàrfè	parf*ait*	pàrfè
22	plè	pl*aît*	plè
23	pòrtrè	portr*ait*	pòrtrè
24	rèd	r*ai*de	rèd
25	swè	souh*ait*	swèt
26	trè	tr*ait*	trè
27	vâ	v*ais*	vâ
28	vrè	vr*ai*	vrè

"(6) (*ai*, *aî* in this list pronounced like é in Fr. *été*)."

The only words of the Acadian type noted in this list pronounced, with reference to the vowel sound discussed, as Professor Squair notes, are gé=Fr. g*ai* and mé=Fr. m*ai*, and those so only in the Carleton dialect. My observations on Canadian French and Acadian French demonstrate that the closed *é*-sound in such words as in the list below is more of a Canadian than an Acadian characteristic. The comparison will illustrate this as well as other variations there may be in the words.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	āglèz	angl*ais*e†	âglèz
2	àfèr‖	aff*ai*re	àfèr‖
3	èdé	*ai*der	aidè[62]

60 There were two forms in the sixteenth century *harnais harnois*—Thurot explains, tome i, p. 404-5.

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21	pàrfè	parf*ait*	pàrfè
22	plè	pl*aît*	plè
23	pòrtrè	portr*ait*	pòrtrè
24	rèd	r*aide*	rèd
25	swè	souh*ait*	swèt
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	CARLETON.	STE. ANNE.	CHETICAMP.
4	èné	*ai*né	(plü viyõ)‡
5	èr	*ai*r	èr
6	èzé	*ai*sé	èzé
7	bèzé	b*ai*ser	(bèké)[63]
8	šèn	ch*ai*ne	šèn
9	šèr	ch*ai*r	šèr
10	šèz	ch*ai*se	šèz
11	klèr	cl*ai*r	klèr
12	kõpȧrèt	compar*ai*tre	kõpȧrèt
13	kònèt	conn*ai*tre	{ kunèt[64] { könèt
14	kõtrèr	contr*ai*re	kõtrèr
15	krĕt	cr*ai*nte	krĕt
16	distrèr	distr*ai*re	(fèr dü træ̃[65])Fr. *faire du train*
17	ãgrè:sé	engr*ai*sser	ãgrè:sé
18	èpés	épaisse	épès
19	fèr‖	f*ai*re	fèr‖
20	furnèz	fournaise	furnèz
21	frès	fraiche	frèš
22	gé	gai	gè
23	grès	gr*ai*sse	grès
24	hèn	h*ai*ne	hèn
25	mé	m*ai*	mè
26	mèt	m*ai*tre	mèt
27	mòvèz	mauv*ai*se	mõvèz
28	militèr	milit*ai*re	militèr
29	nèt	n*ai*tre	nèt
30	plèr	pl*ai*re	plèr
31	pünèz	pun*ai*se	pünèz
32	ràfrèšir	rafr*ai*chir	ràfrè:šir
33	ròzèr	ros*ai*re	ròzèr
34	tè	t*ai*e	(A form like Fr. t*ai*e not used)
35	trèné	tr*ai*ner	trèné
36	trèt	tr*ai*tre	trèt

"(7) (a, â, in this list pronounced like *aw* in E. s*aw*; *il* and *ille* have the normal Fr. pronunciation)."

The comparison below will best illustrate the differences. I was told by the schoolmistress, Mlle. Âllard (Alâr), in Carleton that *d* represented in such words the pronunciation of the rising generation, while old people uttered the vowel sound discussed by Professor Squair in this list, *a* (I should write *a* rather than *à* in some cases).

	CARLETON.	STE. ANNE.	CHETICAMP.
1	bâyé	b*ai*ller	bâyé
2	bâtây	bat*ai*lle	bâtây
3	kây	c*ai*lle	kay
4	ékay	éc*ai*lle	ékay
5	{ mây { may	m*ai*lle	may
6	mãzây	mange*ai*lle	mâzây
7	müray	mur*ai*lle	müray
8	{ pây { pay	p*ai*lle	pay
9	pulâyé	poul*ai*ller	pulâyé
10	râyé	r*ai*ller	râyé
11	tirâyé	tir*ai*ller	tirâyé
12	vòlây	vol*ai*lle	vòlây

"N. B.—*ail*, *aille*, in the following words pronounced as commonly pronounced in French."*

	CARLETON.	STE. ANNE.	CHETICAMP.
1	âlyõr	ailleurs	àyõr
2	gàyâr	gaillard	gàyâr
3	médây	médaille	(médàl)[66]
4	trâvây	travail	trâvay
5	vàyã[67]	vaillant	vàyã[67]
6	vây	vaille	vây

"(8) (In *faîne*, *ai* is a real diphthong, pronounced very much like in E. *fine*)."

CARLETON.	STE. ANNE.	CHETICAMP.
fèin	*faîne*	fèn

"(9) (*e*, *è*, *ê*, in this list pronounced like *è* in Fr. *très*)."

The vowel discussed agrees throughout in the Carleton dialect. That of the Cheticamp,

‡ A form like Fr. *ainé* is not used.

63 A form bèzé or "baiser" not in use; õ bèk=*un baiser*, Fr. *bec* in the meaning given 3° familiarly "bouche" (Littré).

64 The *u*-form, however, is the regular one in this dialect. Fr. *o* before *n* (*not nasal*) is regularly represented by *u*, thus bun=Fr. *bonne*, um=Fr. *homme*. Cf. Pascal Poirier's remarks in *Soirées Canadiennes*, vol. iii, article on p. 63: "homme devient houme," etc. See also the important remarks of Thurot thereon, vol. ii, p. 520. This is also a peculiarity of some dialects in France: as, for example, Berri (see Jônain's 'Saintonge dic'y') and of Poitou, 'Dic. etymologique du patois poitevin,' G. Lévrier (Niort, 1867). Jônain gives "c'neutre."

65 Fèr dü træ̃, was given me as used like Fr. *distraire* (not in use), Fr. *faire du train*.

*Professor Squair says under the Consonants: "l mouillée is completely vocalized" I give the words as I noted them in the Acadian dialects. A. Cauvet remarks on the French pronunciation of "les noms terminés en *aille*": p. 24, 5°, 'La prononciation française' (Paris, 1887); and so does Lesaint, p. 410: 'La prononciation française' (Halle, 1890), though in the latter work there seems to be confusion between *quality* and *quantity*. I find in the vocabulary to 'Das gesprochene Französisch' (Passy und Beyer): gaja:r=Fr. *gaillard* and trava:j=Fr. *travail* (that is, a as in Fr. *rat*).

66 A form like Fr. *medaille* is not In use. The form médàl is evidently on the analogy of similar forms ending in *-al* like Fr. *métal*.

67 It is difficult to decide whether to write for the nasal ã or æ̃—what can be said with certainty is, that it is not the Paris *an* or *en*, which may be called a dialect pronunciation In itself perhaps.

however, does not, and with other differences is noted in the list below:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àksèpté	accepter	àkséptè
2	àrèté	arrêter	àrèté
3	àvèk, avè[68]	avec	àvèk
4	bàtè:m	baptême	bàtèm
5	bèš	bêche	(trâš)[69] Fr. *tranche*
6	bè:t	bête	bèt
7	brèf	bref	brèf
8	kàrès	caresse	kàrès
9	šèf	chef	šèf
10	sièl	ciel	sièl
11	kõkyèt	conquete	kõtšèt
12	krèm	crème	krèm
13	krüèl	cruel	krüèl
14	dépèš	dépêche	(télégràm)[70] Fr. *télégramme*
15	-èl	-elle	-èl
16	âpèšé	empêcher	âpèšé
17	èspès	espèce	èspès
18	èt	être	èt
19	-èt	-ette	-èt
20	èstrèm[71]	extrême	èstrèm
21	fidèl	fidèle	fidèl
22	fièv	fièvre	fiév
23	flèš	flèche	fléš
24	lèv	lèvre	lév
25	mèš	mèche	méš
26	mèlé	mêler	mèlé
27	mè:m	même	mè:m
28	mès, mè:s[72]	messe	mès
29	pèšé	pêcher	pèšé
30	piès	pièce	piès
31	prèšé	prêcher	prèšé
32	règ	règle	règ
33	rèvé	rêver	rèvé
34	süprèm	suprême	süprèm
35	trèf	trèfle	trõf

"(10) (*e*, *è*, *ê*, in this list pronounced like *e* in in Fr. *très*, with a tendency towards the sound of *a* in E. *father*)."

I observed, myself, at the Falls of Montmorency, what Professor Squair speaks of, and M. Legendre illustrates it with a few examples like *forêt*, *progrès*, etc.[73]

As in speaking of list (5) I observed the pronunciation there noted by Professor Squair to be purely Canadian, so here my notes lead me to believe the same thing—that the feature is not Acadian.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àlfabèt† (abésé) Fr. A.B.C.	*alphabet	lèt Fr. *lettres*
2	àprè	*après	àprè
3	àrè	*arrêt	àrè
4	dirèkt	direct	dirèkt
5	èl, al, a[74]	‡elle	èl, al, a, yèl[75]
6	grèv	grève	grèv
7	nòrdè	n o r d-*e* s t (*st* silent)	nördè

"(11) (*e* in this list pronounced like *a* in E. *father*)."

Professor Squair's rule in regard to the vowel of the words he has here noted applies to the majority of the words in the two Acadian dialects compared. Yet there are cases where the rule does not apply, and so many are the differences in other respects between the two Acadian dialects themselves that it is absolutely necessary, for accuracy, to note separately each word:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àfõrmir[76]	affermir	àfarmir

68 avè is rare, H. Moisy says: "ové, forme apocopée du même mot (ovécques) est aussi fort ancien en dialecte normande." 'Dic. de patois normand' (Caen, 1887).

69 A form like Fr. *bêche* is not used.

70 A form like Fr. *dépêche* is not used.

71 Latin *ks* or *x* gave in Old Fr. (in cases where no *i* was developed) *s*, which these two Acadian dialects retain. Cf. C. Bourciez, 'Phonétique française,' p. 76, n. 2. At the beginning of the seventeenth century L. *x* before vowels was written *egs* and in common words before consonants *es*. Cf. Thurot, ii, pp. 339–40. The Carleton dialect has ègzãp=Fr. *exemple* (unvoiced *s* here being assimilated to voiced *g*).

72 The old Acadians here say mè:s.

73 In the Article referred to in note 39, see pages 132–3. Cf. also note 56 to list (5).

* Professor Squair notes: "So in all words with same termination."

† àlfabèt is not much used; when it is, the *t* is sounded."

74 *a* before consonants and *al* before vowels, both as subject; *èl* as object.

75 *a* before consonants and *al* before vowels both as subject; *él* rarer than *yèl* as object, only both forms occur.

‡ "*elle* is often pronounced *a* (*a* in father.)"

76 It will be noticed that the forms containing õ have this õ without exception in the unaccented syllable. I find the root forms of all the words in õ recorded in these two dialects in Jõnain's 'Saintonge dictionary' and thus pronounced, so that they may be looked upon as dialect forms. This pronunciation is due simply to labial influence, merely a case of rounding; cf. an example which Passy gives in his "Etude," §419, taken from vulgar Portuguese not exactly like the above cases, but similar: *espurmentar* for *experimentar*. The vowel being in the unaccented syllable in the Acadian dialect easily takes on the nature of a glide; and perhaps, too, the dialect pronunciation bõr, kõr, dõr, etc., corresponding to

	CARLETON.	STE. ANNE.	CHETICAMP.
2	óbaržˀ⁷	auberge	óbarž
3	àvars	averse	àvars
4	àvartir	avertir	àvartir
5	bŏrsé and barsé	bercer	bŏrsé
6	sark	cercle	sark
7	sarkyŏ̈iy†	cercueil	sartšŏ̈iy†
8	sartæ̃	certain	sartæ̃
9	sarvó	cerveau	sarvó
10	šaršé	chercher	šaršé
11	siarž	cièrge	siarž
12	kòmars	commerce	kumars‡
13	kōsarvé	conserver	kōsarvé
14	kōvartir	convertir	kōvartir
15	kuvartür	converture	kuvartür
16	divars	diverse	divörs
17	divartir	divertir	divartir
18	āfŏrmé	enfermer	(rāfŏrmé) Fr. *renfermer*
19	farm	ferme	farm
20	fŏrmé and farmé	fermer	farmé
21	farvæ̃	fervent	farvæ̃
22	žarb	gerbe	zarb
23	žarmé	germer	žarmé
24	arb	herbe	arb
25	ars	herse	hars
26	(påfartɪ̈l*Fr. *pas fertile*)	infertile	(påfartɪ̈l* Fr. *pas fertile*)
27	marsi	merci	marsi
28	pŏrsé	percer	pŏrṣé
29	parš	perche	pars
30	pard	perdre	pard
31	pardri	perdrix	pardri
32	parfɪ̈d	perfide	parfɪ̈d
33	parl	perle	parl
34	parmèt	permettre	parmèt
35	parséküté	persécuter	parséküté
36	parsévéré	persévérer	parsévéré
37	parsòn	personne	parsòn
38	parswàdé	persuader	parswàdé

Fr. *bre*, *cre*, *dre* (cf. M. Legendre, p. 134 of article referred to in note 39) may have, in a measure, influenced to bring this pronunciation about.

77 Dialect *a* corresponding to Fr. *e*+*r* followed by a pronounced consonant is *regular* in both the Acadian dialects; therefore, the words commented on in the preceding note 76 may be regarded as exceptions to the general rule, though occurring, as they all do, in *unaccented* syllables and in comparatively so few words, the feature is not extraordinary; besides, though I have recorded ŏ and a in only two cases in the same words in this list, I have no doubt that the two forms exist side by side in other similar words. This regular *a* vowel sound is due to the influence of the consonant upon the preceding vowel which Passy explains thus:

"La même influence, franchement labio-vélaire pour *l*, plus souvent vélaire ou parfois simplement ouvrant pour *r*—se retrouve dans diverses langues, notamment en anglais: *children* se prononce tf̈ildrən ou même tfuldrən: *sterre* a donné *star*. Dans beaucoup de nos patois le groupe *er* suivi d'une consonne devient (ar)." 'Étude,' §419.

† Cf. note 55 referring to note 44 for the treatment of Fr. *k* before front vowels in these dialects and see also note 12.

‡ Cf. note 64 * Cf. list 1, no. 68.

	CARLETON.	STE. ANNE.	CHETICAMP.
39	part	perte	part
40	parvarsiæ̃*	perversion	parvarsiõ⁷⁸
41	rəfŏrmé	refermer	rəfŏrmé
42	rəmarsyé	remercier	rəmarsyé
43	rāvarsé	renverser	rāvŏrsé
44	résarv	réserve	résarv
45	sarmæ̃	serment	sarmæ̃
46	sarpæ̃	serpent	sarpæ̃
47	sarpèt	serpette	sarpèt
48	sarvɪ̈s†	service	sarvɪ̈s†
49	sarvir	servir	sarvir
50	tarm	terme	tarm
51	tarnir	ternir	tarnir
52	travŏrsé	traverser	travŏrsé
53	varb	verbe	varb
54	varž	verge	varž
55	varmɪ̈n†	vermine	varmɪ̈n†
56	varni	vernis	varni
57	varsé	verser	vŏrsé
58	vart	verte	vart
59	vartü	vertu	vartu
60	viarž‡	vierge	viarż‡

"(12) (*e*, *è*, *é*, *ê* in this list pronounced like *é* in Fr. *été*)."

This rule is not applicable to the vowel of the words in the two Acadian lists compared. In some cases the statement holds, though in the great majority of the Acadian words compared it does not. The difference, as well as other variations in the words themselves, is best seen by the following comparison.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àbé	**abbé	A form like Fr. *abbé* not in use
2	àkåblé‖	**accabler	àkåblé
3	àsié	acier	àsié
4	àmèr	amer	åmèr
5	àriér††	**arrière	àriér

78 Among the fishermen, I have recorded for Fr. *-tion*, not siõ but -siɔ̃ñ. I suspect this is a trace of what M. le Cte. Jaubert says in his dictionary, under n; "Souvent le *n* finale de certains mots se prononce comme *gn*, *besoign*, etc." 'Glossaire du centre de la France,' Paris, 1864.

* Cf. list 2, no. 5.

† Cf. Professor Chamberlain's remark on the ɪ̈ of the Granby dialect on p. 33, of MOD. LANG. NOTES, January, 1893.

‡ For a good Old French pronunciation *cïerge*, *concïerge*, *vierge*, etc., see "La prononciation de *ie* en Français." L. Havet, *Romania*, t. vi, p. 326.

** Professor Squair's note: "So in all words with same termination." This note referring to "abbé" and "accabler" and words having the ending corresponding to Fr. *-i re* holds for the two Acadian dialects.

‖ Cf. list 2, no. 2. †† Cf list 1, no. 6.

††Cf. list 1, no. 22. This word is discussed by Havet, t. vi, *Romania*, 1877, p. 325 and I cite it as representing a class of words (from L. *ĕ*) pronounced *iè* in these dialects where modern Fr. has *iè*. M. Havet says:

"Aujourd'hui on prononce *arrière* avec un *e* ouvert long, au xvii. siècle, on disait *arriére* avec un *e* fermé, et dans

	CARLETON.	STE. ANNE.	CHETICAMP.
6	àsé	assez	àsé
7	kàràktèr‡	caractère	kàràktèr
8	kàrè:m	carême	kàre:m
9	sèn	chêne	šèn
10	šèr	cher	šèr
11	šü,šŏ,sü,šu[79]	chez	šü, šŏ, sü[78]
12	sitarn	citerne	sitarn
13	klè	clef	klè
14	klaržé	clerge	klarzé
15	kòléž[80] (by the young) kòlěž (by the old)	collége	kòlèž
16	kōsèr	concert	kōsèr
17	kuvèr	couvert	kuvèr
18	krè:p	crêpe	krè:p
19	krèt	crête	krèt
20	dézèr	désert	dézèr
21	desèr	dessert	désèr
22	âfèr	enfer	âfèr
23	âtèrmæ[81] / âtarmæ (f)	enterrement	âtarmæ (m., f.)
24	âtèté	entêté	âtèté
25	âvèr	envers	âvèr
26	(ródé)[82]	errer	(ródé)[82]
27	étarnité[83] / etèrnite	éternité	étarnité
28	évèk	évêque	évèk
29	žèné	gêner	žèné
30	grèl	grêle	grèl
31	yèp[84]	guêpe	džèp[84]
32	yèr[84]	guerre	džèr[84]

mon hypothèse (p. 323) on avait commencé pour dire *arrière* avec un *e* ouvert bref."

In t. vii, p. 470. M. G. Paris in a brief criticism says: "M. Tobler approuve la théorie de M. Havet, etc., M. Schuchardt la conteste."

‡ Cf. list 1, no. 22; in regard to this class of words in [ère ére], Thurot, t. i, p. 74, tells us that accents to indicate quality were first employed in the dictionary of the Academy of 1740. And there appears to have been indecision in the use of accents, for after the word *misére*, the Academy only writes words in *-ere* with the grave accent, while before, it is the exception to find words in Fr. *-ere* with the grave accent.

79 An example used in both dialects: sŭ là wêzìn=*chez la voisine* . . .

80 Several words in the Carleton dialect have these two forms (cf. list 16, note 114), one used by the youth and the other by the old people. Now, in standard French the sound *é* occurs only in open syllables, the last edition of the Academy's dictionary having collège, siège. (Passy, 'Les sons du Français,' 2d edition, § 97, note 1).

81 Perhaps educational influence might explain âtèrmæ.

82 A form like the Fr. *errer* in the two Acadian dialects is not in popular use.

83 Cf. note 81 for learned étèrnité.

84 See note 55 referring to note 44; cf. also Professor Sheldon's nos. 34, džŭl (džŭli); 40, midži; 49, džirir; 50, džiri in 'Specimens."

	CARLETON.	STE. ANNE.	CHETICAMP.
33	ièr	hier	ièr
34	ivèr[85] (f)	hiver	iver (f)[85]
35	ònèt	honnête	unèt[86]
36	æfarnàl	infernal	æfarnàl
37	lâtarn	lanterne	lâtarn
38	libarté	liberte	libarté
39	liéž[87] young / lièž old	liège	lièz
40	mörkŏrdi / mŏkŏrdi	mercredi (first r often silent)	mékŏrdi
41	(parpétüèl)[88]	perpétuel	parpétüèl
42	parsònàz	personnage	parsònàž
43	piè	pied	piè
44	prèsé	pressé	prèsé
45	prèt	prêtre	prèt
46	pròvarb	proverbe	pròvarb
47	kyèt	quête	tšèt[91]
48	sèržæ[89] / saržæ	sergent	saržæ
49	sèré	serrer	sèré
50	i sèr	(il) sert	i sèr
51	tè:t	tête	tè:t
52	tè:r	terre	tè:r
53	A form like Fr. *tiers*[90] is not in use	tiers	tšièr[91]
54	tràvèr	travers	tràvèr
55	ünivèr	univers	ünivèr
56	ünivarsité[89]	université	ünivarsité[89]
57	vèr	ver	vèr
58	vardür	verdure	vardür
59	vèr	verre	vèr
60	vèr	vers	vèr
61	vèr	vert	vèr

"(12) (In *reine* and *teinte*, *ei* is a real diphthong. In *peine*, it is pronounced like è in Fr. *très*. In *neige*, it is pronounced like *é* in Fr. *été*)."

85 ivèr=Fr. *hiver*; été=Fr. *été* and ótòn (Cheticamp, ótun=Fr. *automne*) are feminine in both the Acadian dialects.

86 Sée note 64 for *u*.

87 Also sièž and siéž, Fr. *siège*, in the Carleton dialect are parallel with nos. 15 and 39.

88 I was told the form for Fr. *perpétual* could hardly be called popular, but when heard it was pronounced parpétüèl. Remark: It will be observed in Professor Squair's list (11) every case of vowel change is that of Fr. *er* followed by a pronounced consonant. Precisely parallel cases in his list (12) are nos. 12, 14, 23, 27, 36, 37, 38, 41, 42, 46, 48, 56 and 58,—why for example, In list (11) no. 53, one should pronounce varb=Fr. *verbe*, and in list 12, no. 46 one pronounces pròvérb=Fr. *proverbe*, seems to call for an explanation.

89 It must be remembered that such words being mostly in the mouths of the educated, they may be often pronounced by the *habitant* as the educated pronounce them.

90 The dialect, however, possesses the word kyiars=Fr. *tierce*.

91 Cf. notes 55 and 44.

The following comparison will show the dialect variations:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	rè:n	r*ei*ne	rè:n
2	tĕt	t*ei*nte	tèt
3	pèn	p*ei*ne	pèn
4	nèž[92] (old) / néz (young)	n*ei*ge	nèž

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TARABIN-TABARIN.

THE historical acquiescence in a doubtful etymology is sometimes more strange than the solution of the question involved. The result may be merely the perpetuation of a philological fallacy; or else the end attained may be correct as far as aught may be advanced to counteract a conclusion. But abeyance of investigation or acceptance of a creed or criterion perhaps handed down from ignorant or uncertain grammatical ancestors, to whom hearsay or hasty generalization was sufficient because of undeveloped language-study, has two effects. It either crushes the search-spirit or shuts down upon the possibility of other interpretation than the one consecrated by time, or the perhaps tentative and often misleading statements of more primitive criticism and editing.

Such a possibility is open in the discussion of the words TARABIN and TABARIN in their independent and mutual relations. They offer a double theme of study as involving, first, a psychological, and next, a philological principle, as well as furnishing an interesting bearing upon the interpretation of literature on its merely verbal and its historical sides.

I.

1. The principle of monosyllabic utterance is one of the most natural, as it is one of the oldest in language. We trace it in the reduplication of a root in childish effort (cf. √PA, √MA, *papa*, *ma(m)ma*, or, as in Greek, the large number of variations—ἄππα, ἀππᾰ́, ἄττα, τᾰ́τα, τέττα—all these, without touching upon the theories of origin or primitive meaning); in iterative forms like Fr. *queu(e)-leu-leu*, of strict philological derivation but unnecessary restatement; in antithetical sounds based upon a logical contrast, as in Fr. *queus-si-queumi*, Eng. *ka-me*, *ka-thee*; in diminutives of either affectionate or pejorative force as in Fr. *Fifi* (from *fils*), *Mimi* and Older French, *toutou*, a dog, or *préchi-précha*; in onomatopoetic renderings, implying a mental mixture, as in *bredi-breda*, or of strict sound, as *quiqui* (=bird), and older forms *patapata-pon*, of a drum, *patata-patata*, of the gallop of a horse; in deliberate additions to the language, as *do*, *do* (first syllable of *dors*, *dormir*) afterwards constituted into *dodo*, cradle, and *faire dodo*, to sleep; in slang, as *nounou*, (*nourrice*) or *nurse*.

2. If such be the basis of formation, the interesting question of a lost primitive meaning in poetic refrains, arises. Many such will be traceable to manufacture, artistic or otherwise. But from the Bacchic formulæ of the Greeks, which may have meant more than mere ejaculation, through the *Aoi* of the 'Chanson de Roland,' in forms corresponding to the five hundred refrains of Bartsch, down to Béranger; in Old French and Provençal romances, in English, particularly of the Elizabethan period, and to a Thackeray-an use of the principle, will be found this sense, apparent or observed. All these run into the repetitive or alliterative for emphasis or liquidity of pronunciation. They have euphonic lilt, or warlike purpose of consonantal force, or passionate whisper of love—a meaning, generally lost to modern minds and ears, but sometimes surviving in sense and sound.

3. By extension, then, of this principle of utterance and reduplication, whether merely onomatopoetic or not, as applied to and constant in language and literature, we have a key to much of the otherwise meaningless phraseology of poetry. 'Apart from the philological relation, it must be borne in mind as a thing too often forgotten in reading, that such words in chorus or elsewhere have a real value; that a proper conception of it will enforce the idea involved, by contrast, repetition, variation of monotony, picture brought to the eye by sound-representation, even though the modern or popular use may have utterly lost a real meaning, or time may simply have dimmed the clearness of the original.

92 C. list 12, nos. 15 and 39; also note 87.

As a case in point, take the word *Tarabin*. Littré does not give it. La Curne de Sainte-Palaye quotes one reference, from Rabelais, or reference where the meaning is in doubt, though seemingly only of comic interjectional force.[1] We may add the passages in Bk. iii, c. 36, and Bk. iv, c. 10: in the first case, the character of the expression is one of invocation, as defined by the following words;[2] in the latter[3] of conjuring a deity, which is of prime importance, as proving the possible origin. For, if the derivation be such as is assigned, that

"The radical *tarab*, which appears to come from the Greek ταράσσω, has given use to several words of the langue d'oc, which all express the idea of tumult, trouble. One of them, *tarabuster*, has remained in popular language. *Tarabas* signified a rattle,"[4]

we do not stop at ταράσσω in its meaning of physical noise or uproar, but in its reference to mental agitation this pushes us back to τάρβος, almost identical. Now τάρβος means fear, alarm, then awe, reverence, then the object of fear. The connection to the sense of invocation to a deity in a crisis, is clear. But the popular sense has preferred to retain the second meaning—that of the physical side—a very natural preference, as noise, force, etc., are manifestations of the common people, and more acceptable to it in representation.

In analysis any displacement of accent offers no difficulty. The presence of the final syllable with accent may be due to rhythmic necessities dictated by actual use in poetry surviving in prose, or to a general law of more emphatic enunciation of a last syllable, or to a further affinity with Greek in the termination *-in*, just as its counterpart *-as* in *tarabas* is similarly suggestive; or to the Latin termination *-inus* which we shall see later.

Such an interpretation of a radical, whether in the riotousness of Rabelaisian expression or in more modern types, adds much to both sense and science in a passage. Take the instance of Daudet's charming Conte, *L'Elixir du Révérend Père Gaucher*. The Reverend Father, fired by the fumes of his brew, sings at the top of his voiee:

> Dans Paris, il y a un Père blanc
> Patatin, patatan, *tarabin*, *tarabas*.

or, later, reversing it:

> Patatin, patatan, *tarabas*, *tarabin*
> Dans Paris, il y a un Père blanc
> Qui fait danser des moinettes
> Trin, trin, trin, dans un jardin, etc.

The other forms are variations of the principles just discussed. But if now, instead of a meaningless series of repetitive and slightly varying syllables or onomatopoetic sounds, we translate the lines, remembering the circumstances under which they occur—that is, sound, noise, etc.—we find not only expression of the noise, but invocation as well, and may well read (by a free substitution which can be pardoned to illustrate the point) in a sense, say, like this:

> Patatin, patatan, tarabin, tarabin
> Whoop it up, whoop it up, yell it out, yell it out,

where *whoop* and *yell* (√Gall, to resound, and √Gal, to sing; cf. also, forms like G. *jodeln*, Fr. *iouler*, Eng. *yodel*) themselves are onomatopoeias, and where we are able to combine the history and the sense of a word in the question of its use.

4. It is not necessary to study here more than one example of a principle capable of much amplification. The survival of such primitives is constantly seen in popular expressions where the sense depends upon the conversational connection. We have had a wonderful opportunity this year for the study and comparison of phonetics and of the variations of vocables, and other changes of speech. Let one think, for instance, in French alone, of the differences in the patois of the Midway Plaisance. Besides the pure French of the Parisian, the idioms corresponding with the sturdy Breton seamen who guarded the French section of the Fair, there were the

1 J'en feis consulter la matiere à messieurs les clercs, et pour resolution conclurent en frise somorum qu'il n'est tel que faulcher l'esté en cave bien garnie de papier et d'ancre, de plumes et ganivet de Lyon sur le Rhosne, *tarabin*, *tarabas*. Bk. ii, c. 12.

2 PANURGE. Mais conseillez moy de grace. Que doibs je faire?
TROUILLOGAN. Ce que vous voudrez.
PANURGE. *Tarabin*, *tarabas*.
TROUILLOGAN. Ne invoequez rien, je vous prie.

3 Vous soyez le bienvenu, *tarabin tarabas*.

4 Note in Burgaud des Marets et Rathery's Rabelais, 3d ed., p. 685.

distinct intonations of the types of French-speaking natives: the Algerian, the Syriac, the general Levantine, that mixture preponderatingly French, partly Italian, and dialects like that of the Pas-du-Nord, etc., with the mere tricke instead of flow of the Dahomean, laying the foundations of a lingo by intercourse with his French conquerors, but quickly reverting to the sign-language of the savage for easier communication. Now the interesting point in a casual conversation or accidental overhearing, was the interjectional character of much of this speech, talk interspersed by expressions varied to suit the individual onomatopoetic faculty, so to speak, of the speaker, but full of *patati-patatas* and corresponding terms, where, as is generally to be noticed, a strong or broad vowel comes last, though nasalization may, as in previous examples, make a weaker vowel strong.

By what has been said, the specific word *Tarabin* has, therefore, a specific meaning, which, like that of other words similar to it, words whose meaning varies all the way from the simple *tra-la-la* to forms of more complicated structure, must be borne in mind for the proper understanding of the passage of its occurrence.

II.

Whether or not this explanation be accepted, the accidental or actual connection of TARABIN which let us call T_1 with TABARIN (T_2) is striking. Either to prove such a correlation or suggest possibilities of explanation other than those calmly received for so long, is the desire of this exposition.

The theme of Tabarinic investigation is one of sufficient interest in itself and of importance for literary history, could it be solved with accuracy. The man who could furnish Molière with material is no mean personage. "Je prends mon bien où je le trouve" said Molière, as gay in his defence of his dramas as in their composition. But even if, on his own confession, he did adapt the work of others, the corrective in Genin's famous critical phrase: "Would you reproach the alchemist for having picked up a piece of lead in the street, in order to change it into gold"? explains the molding power of his white-heat genius. That Molière should have plagiarized(?) is a sufficient seal upon the value of the work borrowed. Without giving the well-known proof here, Molière was particularly indebted to the farces of *Tabarin* for the sack-scene in the 'Fourberies de Scapin.'[5] *Tabarin* was the brilliant buffoon of the Place Dauphine in Paris, the assistant of the charlatan Mondory, Mondor (really his brother), who attempted to combine theatrical art and therapeutics by dispensing puns, pills, powders and pomatums to the pleasure-loving and pain-stricken populace. *Tabarin's* origin, like that of his name, is dubious. He is supposed to have come from Italy, and as is proved by a reference, to have adopted the name of a predecessor.[6] He had originally studied and, perhaps, practiced medicine, a profession which he gave up for love of a *danseuse* who become his wife. His knowledge may have really contributed to the manufacture of the drugs and unguents the two brothers sold. In fact, the farces and other accompaniments, though occupying so large a place, were really only preludes to the medical attractions. *Tabarin* was certainly learned. A pamphlet: *La Rencontre de Gautier Garguille avec Tabarin en l'autre monde*[7] represents this famous actor and supposed son-in-law of *Tabarin* meeting:

"ce tant renommé *Tabarin*, qui n'avait encore perdu la memoire de Galien, d'Hippocrates, de Remond Lule, de Paracelse et autres illustres autheurs, lesquels il avait si bien éstudié autrefois qu'il a fait paroistre au public (autant qu'homme de son temps) la practique de ses etudes."

But most of his farces, were, perhaps, composed by a *cuistre* of the Jesuit College, named Guillaume,[8] or they may have been amplified by the latter on the basis of *Tabarin's* actual utterances, either case occurring also with an old man "H. I. B.," who made the first col-

5 For the discussion on this point, as to dramatic value, cf. the critiques of Boileau, Voltaire, Marmontel.

6 A passage in de La Fresnaye Vauquelin's 'Poésies,' proves the existence of such a predecessor. Quoted in the 'Œuvres Complètes de Tabarin,' vol. i, p. vi. Bibliothèque Elzevirenne, to which collection constant reference will be made.

7 Reprinted in vol. ii. of the 'Œuvres.' And cf. 'Le Théâtre Français au xvi. et au xvii. Siècle,' par. M. Edouard Fournier.

8 Vid. *lib. cit.*

lection of *Tabarin's* questions, etc. The latter amassed a fortune and purchased a property near Paris. But if the most probable version of his death may be believed, his histrionic origin excited the hostility and hatred of his noble neighbours, and a purposely-picked quarrel at a hunt furnished the pretext for his murder. *Tabarin* who, perhaps, and probably, wrote nothing himself, has left a name which became generic for the broadly comic; a set of derivatives from that name (though Voltaire, 'Dictionnaire Philosophique,' says: "*Tabarinage* and especially *Tabarinique* are proscribed"); a reputation, unique in literature, for wit of the coarser as well as subtler Rahelaisian type; and a corpus of coarse jokes, though interpenetrated by an unmatched "genius of force," which have furnished a large numher of editions of his sayings as his personality has become the theme of operatic or other representations.

We are, however, concerned with the name, not the man, nor his works. Nor must the principle of the law of nomenclature as seen in all languages he forgotten. Names as qualifications of characteristics in an individual or a family all have the germ of the main and original characteristic common before the differentiation of words. But as Max Müller says: "this is one of secrets of *onomatapoësis*, or name-poetry, that each name should express, not the most important or specific quality, but that which strikes our fancy."[9] In proper names in particular, the special name, really general, tends to revert to a still more special term, a principle apparent in the combinations of compound names as indices of attributed qualities. To limit ourselves to French and a few examples that have come to notice while writing this, we find a multiplicity of such terms as *Espérandien*, *Peaudecerf*, *Piédelièvre*, *Dieulafait*, etc., which recall in constitution the Puritan phraseology of Cromwellian and Covenanting times. (So in German, names like Ruprecht, Gottfried, et al.). We are thus justified in probing for the diversity of idea that a word may give us.

That T_1 and T_2 are the same word is not probable; that both came from the same root is most probable. That T_2 appears comparatively shortly after the introduction of T_1 in the language and under circumstances implying a logical connection, makes for the cognateship of the two words.

In considering such a relationship, certain principles must be kept in mind:

1. That in spite of the general persistence of proper accentuation in popular speech, in the transference of words from one into another language, examples of violation are sufficiently numerous to allow of the interpretation of a new word on such a basis.

2. That if we study dialectic differences and patois-pronunciation, we can prove almost any linguistic changes that we wish, by copious examples, from the simplest forms of permutations like *ber=bre*, and vice-versa, *fer=fre*, *breu=beur*, to more involved epentheses and paragoges. Take such instances of popular transformation (without defining the law—or lack of it—in each) as *boutique=apotheca*, *craindre=tremere*; take in the sphere of proper names, more to the point, *Bicêtre=Winchester*, *Harlequin=Charles-Quint*, (cf. Müller, Skeat, though the remark of Ménage et al. in Littré is as authoritative as the accepted derivations of *coche* as from the Hungarian, or of *cravate*) or, in English, *Zany*. But more simply than the non-ordinary cases of change, take one of the commonest laws, that of consonantal transposition, and if *troubler=turbulare*, and *tremper=temperare*, and *truffe=tuber*, there is no reason that *Tarabin* should not have given *Tabarin*, through a popular pronunciation which, in changes like *tarbin*, *tabrin*, would, as does popular speech, make the word elastic, by echthlipsis, or insertion of a vowel-sound, at will.

But the possibility of confusion of T_1 and T_2 is furthered by more than, (a), this similarity of sound due to the priority in age and literary use of T_1 (cf. Rabelais, quoted above). For, (b), the similarity in usage is evident. The comic circumstances would foster the interchange. What more likely than that in the ballad-singing which must have accompanied the performances, the refrain of Rabelaisian origin would often occur, and that a connection *might* have sprung up, because of the immense popularity of the singer, between the singer and one of his choruses, in exactly the same

9 'Science of Language,' vol. ii, p. 75. And cf. p. 328.

manner that the modern successful rendering of a song, or the like, endows the singer with his nick-name. If the objection be made that, unlike other collections, the Tabarinic *Recueils* lack the *chansonnier* character common to other contemporaneous or later clusters; if we turn to Livre viii of 'Les Adventures et Amours du Capitaine Rodomont, etc., etc.,' we find:

"Se peut-il excogiter une plus heureuse fortune que celle de Rodomont, Isabelle, *Tabarin*, et Elicene? Nenny: toute sorte de contentement leur vient à souhait aux champs Elisiens, où toujours un printemps resjouyt et esgaye leurs cœurs. Ils se pourmènent tantost, tantost ils chantent, etc., etc."

As is proved by the preceding *livres* or chapters, though dealing with a descent into Hades, yet there is here an analogy throughout, with the actual life of the troupe of players, from which such an inference—that of singing—might be drawn. For the other account of "La Descente de Tabarin aux Enfers," as an independent *opuscule*, is the practical instead of poetic side of his daily dramatic and drug-doctor drudgery. But if this be too far-fetched, compare an analogy in the use of the word *Guéridon*. In the 'Variétés Historiques et Littéraires,' vol. viii, *Conférence d'Antitus, Panurge et Guéridon*, note 1, is an attempt to explain the similarly sudden appearance of a name and refrain, such as we are now discussing. *Guéridon* may have come, it is said, from Guéret, the city. But

"under Louis XIII, Guéridon is everywhere; at first, it is a villager speaking by maxims and distichs; then he becomes a hero of songs, and his name, put to the refrain, naturally brings back to it the traditional *don don*. Here is, for example, one of the couplets where it thus occurs."

It is quoted from the 'Recueil Maurepas,' and ends:

O Guéridon des Guéridons!
Don, daine
O Guéridon des Guéridons!
Don, Don.

Guéridon then equals: 1, a vaudeville, 2, a danse, 3, a ballet-personage, 4, the one "it" in a game, the *Braule de la Torche*, and from this, 5, the tripod for torches, and then 6, any little table, as at present.

We have here in inverse process, exactly the development assumed in the case of *Tabarin*, the proper name in this latter coming from the refrain, instead of the refrain from the name. The reasons will be seen later.

Again, (c), the use of the anagram, of the ridiculous and unexpected turn of expression and thought, which made the very life of the lazzi and coq-à-l'âne in which *Tabarin* and his audience revelled, may have made him himself transfer the term of T_1 to T_2, as he did with his partner-brother's name, *Montdor* =*Rodomont*.[10]

Perhaps, (d), there may have been merely adoption of a suggestive name by *Tabarin*, to express the force of his explosive wit by syllables of sound which would best render (below iv) the *bruyant* qualities that helped to make his fame. To just such an origin is due, doubtless, the word which lately made a triumphal tour of the world, *Tararaboum*, etc., and which, on the authority of an Englishman, quoted by a writer in the *Intermédiaire des Chercheurs et Curieux*, is of French origin, its concomicants, certainly, being rather French than English.

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THE POET CARTAGENA OF THE 'CANCIONERO GENERAL.'

In the various editions of the 'Cancionero General' of Hernando del Castillo, which appeared between the first (printed at Valencia in 1511) and the last (dated Antwerp, 1573) are contained the poems of nearly two hundred and fifty Spanish poets of the fifteenth and sixteenth centuries, of whom, it is safe to say, that, with the exception of perhaps a score, we know absolutely nothing but the name. This may also be said of the poets represented in the *Cancioneros* of Baena, Ixar, and Estuñiga, and though through the labors of Puymaigre,[1] Pidal,[2] Ochoa,[2] the editors of the

10 Question xxxviii, Part 1, 'Recueil Général, Œuvres,' vol. i.

1 Puymaigre. 'La Cour Littéraire de Don Juan II.' Paris, 1873. 2 Vols.

2 The Marquis de Pidal, in the introduction to the *Cancionero* of Baena (Madrid, 1851), and Eugenio de Ochoa, in the Notes to the same.

Cancionero d'Estuñiga,[3] and others, our knowledge concerning these poets has been greatly increased, yet the facts that they have gathered in regard to their lives are few, and these not always certain.

The original editions of the 'Cancionero General' mentioned above, have become excessively rare, and, therefore, in 1882 the "Sociedad de Bibliófilos Españoles," which has done so much for the early literature of Spain by its republications, decided to reprint this most famous of all *Cancioneros*. It was issued in two thick volumes, which bid fair to become, in a few years, as scarce as the original copies. This reprint includes all that was contained in the original edition of 1511, with the addition of a great many poems that have found their way into the issues of 1527, 1540, 1557, and 1573.[4] But the editor, Señor Balenchana, though *an den Quellen sitzend*, has not seen fit to enlighten us by a single note, concerning any of the poets in his collection. Of these, many will doubtless remain forever in the obscurity in which their names are now hidden, and perhaps not unjustly so, for they were *scrittorelli* who deserve no better fate; while the darkness which surrounds the lives of some of the better poets will quite as surely some day be cleared away.

Of this host of names in the 'Cancionero General,' there is, perhaps, none that occurs more frequently than that of Cartagena, who is represented by no less than fifty-six compositions in verse, and is one of the best poets of his time. Who this Cartagena of the 'Cancionero General' was, however, is a question about which there is considerable doubt. In speaking of Fernan Perez de Guzman, Ticknor, 'Hist. of Span. Literature,' vol. i, 360, says:

"Among his more cultivated and intellectual friends was the family of Santa Maria, two of whom, having been bishops of Cartagena, are better known by the name of the see they filled, than they are by their own. The oldest of them all was a Jew by birth,—Selomoh Helevi,—who, in 1390, when he was forty years old, was baptized as Pablo de Santa Maria, and rose, subsequently, by his great learning and force of character, to some of the highest places in the Spanish church, of which he continued a distinguished ornament till his death in 1435. His brother Alvar García de Santa Maria, and his three sons, Gonzalo, Alonso, and Pedro, the last of whom lived as late as the reign of Ferdinand and Isabella, were, like the head of the family, marked by literary accomplishments, of which the contemporary chronicles and collections afford abundant proof, and of which, it is evident, the court of John II. was not a little proud."

It seems to be generally agreed that the Cartagena of the 'Cancionero General' is a member of this family. That the poet was a person of distinction, is clear, and is amply shown by his poems. Let us see what the various writers on Spanish literature have to say concerning him: Sarmiento, 'Memorias para la Historia de la Poesia,' Madrid, 1775, p. 367 (speaking of *Alvaro de Santa Maria*) says "del cual he visto noticia que compuso algunas coplas." Of *Don Alonzo*, he enumerates the prose works only; of *Pedro* he makes no mention.

Diez, in his note to Velazquez, 'Geschichte der Span. Dichtkunst,' Göttingen, 1769, p. 163, attributes the poems to *Don Alonzo*, and says:

"Alonso de Cartagena was born in 1396, and died July 12th, 1456; his poems, which are mentioned by Nicolas Antonio, and which he probably wrote before being made bishop, are found in the Can. General." "Die meisten davon sind von verliebten Inhalte, und einige darunter wirklich sehr schön."

Bouterwek, 'Gesch. der Span. Lit.' (Spanish translation by Cortina and Hugalde, Madrid, 1829, p. 33), takes it for granted that our poet is the bishop of Burgos: "*Alonso de Cartagena* compuso en su juventud poesías bastante tiernas, etc."

Clarus, 'Darstellung der Span. Lit. im Mittelalter,' Mainz, 1846, Bd. ii, p. 160 ff. in a

3 Fuensante del Valle and Sancho Rayon, in the notes to the *Cancionero* d'Estuñiga, Madrid, 1872. The works of Wolf, Ticknor, Gayangos and others, also contain notices of some of these poets. See also the Introduction to my edition of the Spanish *Cancionero* (No. 10431, MS. additional) of the British Museum, which will appear in the next number of Vollmöller's *Romanische Forschungen* (vol. viii). Concerning Juan Rodriguez del Padron, see my article in the *Zeitschrift fur Romanische Philologie*, vol. xvii (1893).

4 The following other editions of the 'Cancionero General' are known, but they were inaccessible to the editor: Valencia, 1514; Toledo, 1517; *ibid.*, 1520; Sevilla, 1535. Of the latter edition I have seen a copy, in Black Letter, in the Ticknor Library, Boston.

chapter on *Alonso de Cartagena*, treats him as the author of the poetry that passes under the name of Cartagena. The Queen Isabella, to whom one of Cartagena's poems is addressed, Clarus takes to be Isabella, the second wife of Don Juan II, and concerning the allusion to the war of Granada which the poem contains, he says:

"Man könnte sich versucht fühlen hier an die andere Königin Isabella, Johanns II. Tochter, zu denken, wenn Cartagena nicht gestorben wäre, ehe diese andere Königin so genannt werden konnte," p. 165, note.

Amador de los Rios. 'Estudios históricos, y literarios sobre los judíos de España,' Madrid, 1848, p. 392, also attributes the poetry of Cartagena in the 'Cancionero General' to *Don Alonso*, Bishop of Burgos; and in a note to page cxxiv of his 'Obras del Marques de Santillana,' Madrid, 1852, he maintains his former opinions, against the arguments of Gayangos in his Spanish translation of Ticknor. Referring to this translation of his own work, Ticknor, 'Hist. of Span. Lit.,' i., 361 note, says:

"'The poetry that passes under the name of Cartagena in the Cancioneros Generales seems to have been written chiefly or wholly by Pedro, who lived as late as 1480. But it is not easy to settle such questions as often arise about authors in these Cancioneros."

That Don Alonso de Cartagena, Bishop of Burgos, had some reputation as a poet, however, seems to be shown by the verses written on the occasion of his death by his friend Fernan Perez de Guzman, in which the latter praises Don Alonso as a poet. See Cortina, p. 200. But an examination of the poetry of Cartagena shows that some of it, at least, could not have been written by the bishop of Burgos.

Gayangos and Vedia, in the Notes to the Spanish translation of Ticknor, Vol. i., p. 534, say:

"D. Alonso de Cartagena, Bishop of Burgos, who died in 1456, could not well have made *coplas* concerning Fray Iñigo de Mendoza (C. G. Vol. i., No. 141, p. 344) who flourished during the reign of the Catholic Kings, nor address others to the Viscount of Altamira (C. G. Vol. i., No. 146, p. 348), a title, which, according to Jeronimo de Aponte in his MS. *Nobiliario*, was not created till 1471: nor much less compose verses in honor of Queen Isabella, who began to reign towards the close of 1474. Last of all, in some verses addressed to the Queen, and which are found on fol. 115, of the Can. Gen. ed. of 1556, there is a marked allusion to the celebrated campaign which began in 1482, and ended with the taking of Granada, which fact, of itself, would suffice to prove that the Cartagena of the Cancionero General is not Don Alonso, Bishop of Burgos. The verses are:

> Porque se concluye y cierre
> vuestra empresa començada,
> Dios querrá, sin que se yerre
> que rematés vos la R
> en el nombre de Granada:
> viendo ser causa por quien
> lleuan fin los hechos tales
> no 'starés contenta bien
> hasta que Jerusalem
> plenten las armas reales."
> (No. 153, Vol. i., p. 355, ed. Madrid, 1882.)

In the MS. Spanish Cancionero in the Brit. Museum (MS. add. 10431), written at the close of the fifteenth or beginning of the sixteenth century, mentioned in a note above, the superscription of one of the poems is, "El Condestable Pedro de Cartagena." But there certainly never was a Constable Don Pedro de Cartagena. The family of Velasco held this office from 1473 until far into the sixteenth century, while from 1400 to 1473, the Constables of Castile were Ruy Lopez Davalos, Don Alvaro de Luna and Don Miguel Lucas de Iranzo, in the order named. V. Salazar de Mendoza, 'Dignidades de Castilla y Leon,' Madrid, 1794, pp. 320 ff.

Concerning the family of Cartagena, we read as follows in Gayangos, l. c., p. 556:

"Don Pablo de Santa Maria died in 1435, leaving three sons; D. Gonzalo, Bishop of Plasencia and Sigüenca, the eldest, was born in 1379, and died in 1448. The second son D. Alonso, Bishop of Burgos, was born in 1384, and died in 1456; and Pedro, the third son, born in 1387."

Now no other christian name is ever given in the *Cancioneros Generales*, in connection with the name Cartagena, except Pedro, most of the poems being simply under the name Cartagena. The question is, Who is this Pedro Cartagena? Is he the son of Don Pablo de Santa Maria? If we examine the Chronicle of Don Juan II. (ed. of Valencia, 1779), we find that the name Cartagena occurs quite frequently. Besides the Bishop of Burgos, Don Pablo, we find the names of two of his brothers: Pedro Suarez de Cartagena

(year 1421), and Alvar García de Santa Maria (year 1444), and the latter's sons, Don Gonzalo de Cartagena, Bishop of Plasencia, and afterwards of Sigüença (year 1430), and Don Alonso, Dean of the churches of Santiago and Segovia, and afterwards Bishop of Burgos (1431, and frequently afterwards). Pedro de Cartagena is several times mentioned; first, as taking part in a tournament in which he maintained the side of the city of Burgos, in 1424; then as being engaged in the capture of the town of San Vincente, in Navarre, in 1429, and again he is named among the knights who fought under Don Juan II., at the battle of Higueruela, near Granada, in 1431 (p. 320). In 1448 we find Pedro de Cartagena representing Burgos in the Cortes. In 1453, when the career of Don Alvaro de Luna was drawing rapidly to its tragic close, Don Pedro de Cartagena is evidently on terms of the closest friendship with the former favorite of Don Juan II., for Don Alvaro de Luna was lodging at Don Pedro's house in Burgos. In this house Don Alvaro was seized and imprisoned by order of the King, and afterwards visited by the latter. It is evident from a passage in the Chronicle (year 1453, p. 559), that one of the sons of Don Pedro was named Alvaro, for when Don Alvaro d'Estuñiga, who had been sent by the King to seize the Master of Santiago, as Don Alvaro de Luna is generally called, he was seen entering the city of Burgos by one Alvaro de Cartagena, who was living in the house with the Master. Alvaro awoke the Master of Santiago, saying: "My lord a great number of troops, both foot and horse are coming out of the fort"; when Don Alvaro de Luna replied: "Go to your father, and tell him tō arm himself, etc." This is the last time Don Pedro's name occurs in the chronicle. But there is other evidence to show that he lived long after this. According to Don Juan Suarez de Figueroa (see Gayangos, l. c.) 'the said Pedro de Cartagena, son of the said Patriarch (D. Pablo), was a counsellor of King Henry IV., the successor of D. Juan II., and afterwards of Ferdinand the Catholic.' By Ferdinand the Catholic is probably here meant 'the Catholic Sovereigns,' for Isabella did not die till 1504. And again (l. c., p. 555),

"Gracia Dei,[5] who was King at arms of the Catholic sovereigns, treating of the lineage of D. Pablo, Bishop of Burgos, says: 'he left two sons who became Bishops,—one of Burgos, the other of Plasencia; and a third, a Knight called Pedro de Cartagena, who is *still living*, and who had two sons, very distinguished Knights, etc.'"

So Don Pedro was living after 1474. Let us now examine some of the poems of Cartagena, to see whether they throw any light upon the question of authorship. In the MS. cited above, fol. 78, we read:

"Letras y cimeras que sacaron çiertos justadores, en la cual justa el rrey nuestro señor, justó y sacó una rred de carçel que dezia, etc.,"

and in the 'Cancionero General' (ed. Madrid, 1882, p. 567), "Aqui comiençan las inuençiones y letras de justadores, y tanbien lo que Cartagena dixo á algunas dellas, declarando su parescer." This poetical *joust*, as it contains a *letra* by the King, one by Don Enrique, his son, and one by Don Alvara de Luna, to whom Cartagena, as judge, awarded the *joya*, must have taken place before 1453, for on June 2nd of that year, Don Alvaro was executed at Valladolid. Now, if, as has been seen, one of the *Cartagena* poems could not have been written by Don Alonso, these verses seem to me to point to the latter's authorship; indeed, there is no reason apparent why Don Pedro should have been selected as an arbiter, any more than any other poet, while the high position of Don Alonso in the church, as well as the known favor with which he was regarded by the King, make it quite probable that Don Alonso is their author.

On page 335 of the 'Cancionero General' (Madrid, 1822, vol. i.), we read: "Aqui comiençan las obras de Cartagena, y en esta primera da consejo à ssu padre que dexe los negocios del mundo y repose con lo ganado." What "the affairs of this world," and the advice to "rest with what he had acquired," may mean, if they have reference to Don Pablo, Bishop of Burgos, I do not know. Again, the verses marked No. 159 in the 'Cancionero General' (vol. i, p. 356), were certainly not

5 'Libro de los ilustres Reyes y claros varones de España.' Bib. Nacional, Manuscritcs K. 165, K. 178. Cf. Gallardo, Ensayo ii., Appendix, 67.

written by the Bishop of Burgos. It is entitled as follows:

"Otra suya (that is, de Cartagena) por que le dixeron unas Damas que por qué dezia él y otros compañeros suyos que estauan tristes, qu'en su vestir publicauan el contrario, porque yuan vestidos de grana; y Cartagena responde por todos."

Then follow these verses:

No juzgueys por la color,
señora, que nos cobria,
c'á las veces ell amor
haze muestras d'alegría
con qu'encubre su dolor;
por do nuestro colorado
en su ser será muy cierto
al sepulcro comparado,
que de fuerà está dorado
y de dentro el cuerpo muerto.

On page 348 (no. 146, vol. i.) is a poem addressed to the "Vizconde de Altamira, seyendo competidores en seruicio de una dama, yendo tan mal al uno conio al otro." Now, if the title of Viscount of Altamira was not created till 1471[6], as Gayangos says, then Don Pedro (D. Alonso died in 1456) was about eighty-four years old when he was a rival *en servicio de una dama*, and that matters went ill with him need cause no surprise.

On page 358 (no. 162, vol. i.), there is a *pregunta* by Cartagena to Don Juan Manuel, as follows:

Preguntè á Don Juan Manuel,
"Dezí, señor, ¿qué sentís?"
"Qué siento? me dixo él;
poco pensays que pedís:
lo que siento
no lo fio del pensamiento,
¿cómo haré lo que decís?"

This Don Juan Manuel, must, of course, be Don Juan Manuel of Portugal, who died in 1524.[7] This does not help us.

No. 594 (vol. i, p. 583) is a *mote* by Doña Catalina Manrique, with a gloss upon it by Cartagena. Doña Catalina was the daughter of D. Gomez Manrique and Doña Juana de Mendoza. D. Gomez died in 1491. Doña Juana, his wife, in 1493. Doña Catalina was married to Diego García de Toledo,—when, I do not know.[8]

No. 595 (vol. i, p. 583) is another *mote* by Doña Maria Manuel, and a gloss by Cartagena. Now, Doña Maria Manuel[9], the daughter of the Duke of Badajoz, a 'dama de la Reina Doña Isabel,' was married in 1490 to the first Alvaro de Bazan.[10]

Both of these glosses, as well as the verses addressed to Queen Isabella (no. 153, vol. i, p. 355), mentioned above, take us into the last decade of the fifteenth century. The *Pregunta* of Tapia to Cartagena ('Cancionero General,' i, no. 697, p. 624), can prove nothing, for our knowledge of Tapia's life is equally uncertain. Tapia seems to have reached a great age, for while it is quite sure that he accompanied his patron, Don Alonso V. of Aragon, to Italy, in his captivity, after the defeat at Ponza by the Genoese in 1436, it is hard to see how he could write the verses ('Cancionero General' i, no. 840), to a friend who was leaving for the 'guerra de Ampurdan" in 1491.[11]

But, after all, the mere fact that the printed copies of the 'Cancionero General' assign a poem to a certain author, by no means proves that it was written by him. The MS. in the British Museum, and those in the Bibliothèque Nationale in Paris, which I have examined, show that implicit confidence is not to be placed in the printed *Cancioneros*. Many poems in the MS. are assigned to different persons from those who appear as their authors in the collection of Castillo. To take but a few examples: Garci Sanchez de Bada-

6 Salazar de. Mendoza, 'Dignidades de Castilla y Leon' (Madrid, 1794, p. 369) merely has as follows:

"Juan de Bivero casó con Doña Maria de Acuña, hija de Don Pedro de Acuña, primer Conde de Buendia, y de la Condesa Doña Costanza de Herrera, y llevó en dote la Villa de Altamira, de que *tuvo* titulo de Vizconde, etc."

The father of this D. Juan de Bivero, *Contador mayor* of King Henry IV, was Alonso Perez de Bivero, who also held the office of *Contador mayor* under King John II, the father of Henry IV. Alonzo Perez de Bivero was murdered by the command of, or at all events, with the knowledge of the Constable Don Alvaro de Luna, in the house of Cartagena at Burgos, on Good Friday, March 30, 1453.

7 Cf. Braga, 'Poetas Palacianos do seculo xv.' Porto, 1871, p. 40, and Ticknor, 'Hist. of Sp. Lit.,' i, 59.

8 'Cancionero de Gomez Manrique,' ed. Paz y Melia, Madrid, 1886, p. xxix.

9 In the 'Cancionero General' the name is Doña Marina Manuel, but in the MS. *Cancionero* of the Brit. Mus., the name is *Maria*.

10 Navascues, 'Don Alvaro de Bazan,' Madrid, 1888, p. 24.

11 'Cancionero de Lope de Stuñiga,' Madrid, 1872, p. 441.

joz ("Infierno de Amor," C. G. I, no. 274), who wrote at the close of the fifteenth and beginning of the sixteenth centuries, attributes the poem,—"No juzgueys por la color"—quoted above (C. G. I, no. 159), to Don Bernaldino de Velasco,[12] while the 'Cancionero General' assigns it to Cartagena. The verses: "Mi vida se desespera" ('Cancionero General' i, no. 132), he puts into the mouth of Don Aluar Perez, while the 'Cancionero General' ascribes them to Costana. These instances could be easily multiplied, and indeed in the MS. *Cancionero* of the British Museum (no. 10431) they are so numerous that it makes the question of authorship, so far, at least, as many of the shorter poems are concerned, a very uncertain matter; we know besides that many poems, for example, in the *Cancionero* of Baena, which appear under the names of various nobles and favorites, were written by Villasandino and Baena, while the sameness and entire want of originality which characterizes most of the lyrical poetry of these collections, together with the very slight frame upon which most of them are built, make it doubly difficult, in fact almost impossible, in most cases to decide the authorship of a poem.

From the evidence before us it is impossible to say who wrote the bulk of the poetry that passes under the name of Cartagena. Some, it has been shown, could not have been written by Don Alonso, while for a number of other poems, written towards the close of the fifteenth century, Don Pedro's pretensions to authorship are certainly questionable. We cannot deny to Don Alonso every claim to 'Cartagena's poetry, in the face of the express evidence of Fernan Perez de Guzman, nor can the fact that the majority of Cartagena's verses are of an amatory nature, militate against the pretensions of the Bishop of Burgos. He may have written them early in life and disclaimed them or regretted writing them in after years, just as,we know,was the case with a celebrated Provençal poet, Folquet de Marseille, nearly three centuries before, who, when he became Bishop, considered his greatest sin to have been the writing of those beautiful lyrics by which alone his memory has been preserved. That, on the other hand, many of these poems were written by Don Pedro, is proved by internal evidence, while his claims are further strengthened by the fact that the only christian name ever occurring in the *Cancioneros* is Pedro. This, together with the statement of "Gracia Dei," that Pedro was still living at least as late as 1475, inclines the weight of the evidence in his favor, though it does not justify Gayangos in saying:

"lo que no admite género de duda es que las poesias del *Cancionero General* no son ni pueden ser del obispo D. Alonso, como ha supuesto equivocadamente el Sr. Rios, y dice el Sr. Ticknor."

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12 Don Bernaldino was the seventh Constable of Castile, and the second of the Velasco family. He became Constable in 1492, and died in 1512. V. Salazar de Mendoza, 'Dignidades,' p. 324.

THE CHARACTER OF MARC IN MYTH AND LEGEND.

IN the transmission of tales and legends from generation to generation, it is always interesting to watch the changes and modifications in the *dramatis personae*, and in none, perhaps, do we get so good an opportunity to do this as in the Gallo-Breton legend of Tristan, woven round the luckless wife of Marc.

The birthplace of Marc in history and myth is hidden in Keltic antiquity. Francisque Michel[1] quotes two passages in which we get a passing allusion to a chieftain who may possibly have been the eponym of the story. The first of these passages is taken from the Cambrian Biography, page 233, where mention is made of a Welsh or Cornish chieftain March ab Meirchion, a captain who lived towards the end of the fifth century. He was one of the three great naval captains of Britain. The other reference is to the life of a certain Saint Paul de Leon in the 'Acta Sanctorum' (tom. ii, page 114, col. 1.), where we find the following notice:

"Rex quidam Marcus nomine, in vicino (scil. Cornubia vel Cambria) florebat eodem tempore, cujus imperii dominatus leges dabat quattuor gentibus, linguarum famine dissidentibus."

1 Francisque Michel, 'The Poetical Romances of Tristan.' 3 vols. London: Pickering, 1835 to 1849, vol. 1, lii.

This Saint Paul de Leon lived towards the end of the fifth century.

Turning from the quasi-historical to the mythological side, we find more material to work upon. Keltic students[2] are agreed in connecting the word March with a form Marc or Morg, meaning a horse; and associating this with the "black steed," one of the familiar forms of the devil in Welsh mythology,[3] we find Marc springing first into existence as a prince of Darkness, one of the forms of the Keltic Pluto-myth. March ab Meirchion he is called in the Welsh triads (Steed, the son of Steeding, we might call him), and the story of March and his "oreilles de cheval," which has been preserved in the romances, is undoubtedly a reminiscence of the older myth. One of the Welsh triads represents Arthur and his knights trying to carry off the swine of March.[4] Now March was married to the Fair One, Essylt, and had as his companion a famous general called Drystan or Trystan. This general was also his nephew, and was enamoured of Essylt. Trystan sent one of March's swineherds with a message to Essylt and meanwhile undertook to guard them himself; during the swineherd's absence Arthur came along, attempting to take some of March's pigs, but not a single one could he get away from Drystan.

With reference to this story of the swineherd, it may not be inappropriate to quote a passage from an essay of Edward Tyrell Leith on the legend of Tristan (Bombay, 1868), comparing March with his congeners in other Aryan mythologies.

"Marc like Rudra, Arthur and Odin, the wild huntsman, is probably the Storm-god, as the flying cloud naturally suggested the idea of a horse scouring the gloomy sky. His swine, or boars, like the Vedic *Maruts*, are the raging winds that follow in his train, whose inactivity during the summer months would not improbably be figured forth by their being under the custody of the Sun-god Tristan."

In Geoffrey of Monmouth's work, the 'Historia Regum Britanniæ,' which served as a storehouse and basis for so many of the mediæval chronicles and legends, we find no mention of Marc at all. Between 1150 and 1200, A. D., a large body of poetic literature sprang up around the legend of Tristan.[5] Most of these poems are unfortunately lost, and others have been preserved to us only in a fragmentary state. One of the earliest poetic fragments we possess was composed by an Anglo-Norman *trouveur*, Béroul, and M. Gaston Paris gives the date of this composition as about 1150. Chrétien de Troyes also wrote a poem on this subject, which is unfortunately lost, and we can only fix the date of the work through the poet's mention of it in his other poems. We read in the opening lines of the Roman de Cligés as follows:

> Cil qui fist d'Erec et d'Enide,
> Et les comandemanz Ovide,
> Et l'art d'amors an romanz mist
> Et le mors de l'espaule fist,
> Del roi Marc et d'Iseut la blonde . . .

M. Gaston Paris fixes the date of this lost Tristan poem as about 1160, A. D. The poems of both Béroul and Chrétien de Troyes were in all probability drawn from current versions of the story and from oral tradition. To get, therefore, at the next step in the development of the character of Marc, we have to examine the early poetic fragments and also the translations of the story which were made into English, German and Norwegian within a very short space of time after the composition of Chrétien's poem. We now find Marc as a powerful King:

A. In the French poem, as a King of Cornwall.

> Rois Marc remest en Cornoualle.
> . . . . . .
> Li rois a Cornoualle en pes.
>
> Béroul, ll. 4225-7.

B. In the English version, as a King of England.

> And faren till Inglond
> to lande;
> Markes King thai fond.
>
> Sir Tristrem, fytte i, st. 5.

C. In Gottfried von Strassburg's 'Tristan,' as a King of Cornwall and England.

2 Michel, 'Tristan,' vol. i, p. cxiv, and vol. ii, p. 171; also G. Paris, 'La littérature française au Moyen-âge,' Paris, 1890.

3 Rhys, 'Studies in the Arthurian Legend.' Oxford: Clarendon Press, 1891, pp. 69, 70.

4 Triads i, 30; ii, 56; iii, 101; quoted by Rhys, 'Studies,' p. 12.

5 Paris, 'Litt. fr. au moyen-âge,' p. 93.

Oftmals hat er hören sagen
Wie höfisch, reich an ehre
Der junge könig wäre,
Mark vom lande Cornewal;
Des Preis vernahm man überall:
Cornewal und Engelland,
Die dienten beide seiner hand.

Zuletzt befahlen sie alle
In Markes Schutz sich und das Land,
Der hielt es mit so starker hand
Nun in seiner macht beschlossen,
Kein könig hat noch je genossen
Ergebnern Dienst von seinem Reich.
Die geschichte meldet uns zugleich
Das in aller Länder kreis
So weit gedrungen war sein preis
Kein fürst geehrter war denn er.6

Here we have a description of the King's character very different to that of the later versions, especially the prose romances, where Marc is invariably described with some opprobrious epithet.

Let us now examine a little more closely King Marc's character as it is portrayed in the early poems; and taking the longest French poetic fragment, commonly called the version of Béroul, we note:

1. Lines 233 to 277, Marc steadfastly refuses to believe that his wife is guilty of any infidelity towards him, or that his nephew Tristan could be capable of such baseness as to carry on an illicit intercourse with Queen Iseult. When the court dwarf openly warns the King of what is going on, and suggests that, to be convinced, the King shall conceal himself in a certain pine tree under whose shadow the lovers are wont to meet, Marc is reluctant to go,

. . li nains m'a trop deçeü.
En cest arbre me fist monter,
l. 230.

and when he hears the pretended quarrel between the lovers, his rage at the dwarf for having induced him to play the spy is unbounded, and he is full of righteous indignation and shame.

Ce poise moi, si m'en reprent:
Molt est fous, qui croit tote gent
Bien déuse ainz avoir prové
De ces deus genz la verité
Que je éuse fol espoir.
ll. 272-6.

6 'Tristan und Isolde von Gottfried von Strassburg' übersetzt von Karl Simrock. Leipzig 1875, vol. i, p. 12.

2. The delightful picture of King Marc in the forest seeing Tristan and Iseult sleeping side by side with the naked sword between them (lines 1805 to 2041). This is perhaps one of the most charming scenes in the whole legend. Tristan and Iseult have been banished from the court and are hiding in a cave in the forest of Morrois. Marc on a hunting expedition discovers their retreat and "l'espee nue en la loge entre"; but to quote from the poem:

Quant il vit la nue espee
Qui entre eus deus les desevroit,
Vit les braies que Tristran out:
"Dex! dist li rois, ce que puet estre!"
ll. 1965-8.

All suspicious thoughts are banished from his mind and with a graceful tenderness and simplicity he stoops and places his gauntlet so as to shade Iseult's beautiful face from a too powerful sunbeam.

Le rai qui sor Iseult décent
Covre des ganz molt bonement.
ll. 2008-9.

How different this from "Li traitres felons" of the prose romance.

3. Marc is not here, as in the prose romances, a weak king overawed by his barons, but when *li trois felon* seek to persuade him to banish Tristan, he says:

. . . . Dex vus destruie
Qui si alez querant ma honte,
ll. 3047-8.

and again after the meeting of Arthur and Marc, King Marc returns to Cornwall.

Li rois a Cornovalle en pès,
tuit le criement et luin et près.
ll. 4227-8.

In these passages we see King Marc a dignified noble warrior, ashamed to harbor even the slightest suspicion against one so near him as his nephew Tristan. Like the ideal knight of the middle ages he is reverent even to superstition, and when Iseult swears her innocence by the saints before the proposed ordeal of fire beside the Thames, Marc is honestly ready to believe the sacred oath (lines 4160-4176 and 4120-4122).

Now, however, we notice the change that has come over the story in a hundred years.

Luce, the Chevalier du Gast, is supposed to have compiled a prose version late in the 13th or early in the 14th century, and when we next enconnter King Marc in the prose romances we hardly recognize him. In the confused and rambling genealogy which the author gives in tracing the descent of Tristan from Bron and Joseph of Arimathia, we are told of a Felix,[7] king of Cornwall, who had two sons and three daughters; and his son Marc reigned after him. Marc's sister Helybald married Meliadus, Roy du Leonois, and Tristan, as we know, was their child. Here the author, to show his erudition, gives us the etymology of Marc from Mars, Mardi, because he was born on a Tuesday—a decided change from Morg, the Black Horse-Devil!

From the outset here Març engages in crime. He assassinates his brother Perneham because he ventures to reproach him for cowardice in not resisting the tribute levied by the Irish kings. Then he endeavors to kill Meliadus, his brother-in-law, because it was foretold him by the dwarf that the lineage of the house of Meliadus should surpass them all in glory and renown. In fact in the prose romances we have not less than seven persons assassinated, directly or indirectly, in the most treacherous and cruel manner by Marc. The epithets of Marc in the prose romances are *li plus mauvés et pire Roy du monde, le plus chetif aneanté vilein et failli, li desloiaz, li plus failli, li plus noiant, li plus coart, li felons traitres.* He is, however, a powerful man and a good huntsman. We read that when the court celebrated the anniversary of the victory of Tristan at the Isle of Saint Sanson, King Marc presided in his royal robes and had the air of a powerful and mighty king, "s'il n'eüst un pou sa chiere felonnouse." He presides at the tournaments and proposes to joust with Ivain aux Blanchesmains, and the chronicle says he was "un des fors chevaliers del monde, et s'il eüst le cuer selonc quil avoit la force il feïst bien aprisiier de proece et de chevalerie." As a huntsman we read of him; "Le Roy a celui tens se delitoit plus en chace que nul home del monde: personne au monde ne se livre a cet exercice avec plus d'ardeur que lui."

Marc is made a laughing stock by the knights of Arthur whenever they meet, and one of the most amusing incidents in the long and tedious folio is the scene where Marc wanders in a forest on his way to Arthur's court, and is accompanied by Sir Dinadan and befooled on every occasion by this jester. This is the same Sir Dinadan who wrote a lay recounting the cowardice and treachery of King Marc and taught it to Eliot (a curious harper, as he is called by Malory, book x, chap. xxxi), that he might sing it before the King.

This is called the *Lay Voir Disant*, and as it has never to my knowledge been edited before, it may be of interest to print it here in full. I have copied it from a fifteenth century MS. in my possession, which appears to belong to the same family as No. 756 Bibl. Nat. (see Löseth, 'Roman en prose de Tristan,' page 179.)[8]

Most of the prose romances make Tristan die at the hands of King Marc. Tristan is singing a lay and playing on the harp before Queen Iseult, when Marc in a fit of jealousy stabs him between the shoulder blades. Tristan dies of the wound, for the dagger was poisoned. Here, as if to bring out more forcibly than ever the weakness of Marc's character, the author makes him indulge in a fit of impotent remorse at the nephew's death-bed, when repentance is too late. In the same way MS. No. 103, Bibl. Nat., which follows the poetic versions in relating the story of Tristan's death through the hoisting of the black sail, makes King Marc give vent to most elaborate regrets at the death of his nephew and endeavor to atone for his shortcoming by building a splendid tomb for Tristan and Iseult.

The death of Marc is recorded in the 'Tavola Ritonda,' an Italian compendium of the Round Table stories. Here we read that in Marc's old age Arthur invaded Cornwall and captured King Marc. Launcelot and Morhant shut him up in a high tower overlooking the tomb of Tristan, and there he dies within three years.

7 For all the incidents referred to in the prose romances of Tristan I have used the admirable work of M. E. Löseth, 'Le Roman en prose de Tristan,' Paris, 1890.

8 For the sake of convenience, the text of the *lay* is given at the end of this article.

Another French MS. in the National Library (No. 340, folio 205) gives a different version of his end. Here we read that in his old age King Marc made an invasion into Logres, destroyed Camaloth, and killed the Archbishop, but was himself slain by Paulart, a descendant of the house of King Ban.

To sum up, we find three distinct treatments of the character of King Marc.

In the earliest times, before the beginning of mediæval romance, we meet with a general and warrior playing an important part in early Keltic legends, March the captain and the master of the swineherds. These in their turn we may take to be the outcome of a still earlier myth, in which Marc, along with other names and persons in Aryan mythology, is a symbolization of the elements of nature. We next find Marc as king of Cornwall, a dignified and noble character, reverent to women and exhibiting all the best features of the mediæval knight as described by the early Anglo-Norman and French poets of the twelfth century. Lastly, we get in the prose romances of the fourteenth century a weak and feeble monarch, uxorious, cowardly and utterly undeserving of the slightest respect. To inquire into the cause of such a change would be beyond the scope of the present article. The whole question of the change in the ethical sentiments of society between the twelfth and the fourteenth century, especially with regard to the position of husband and wife, is exceedingly interesting, but would call for a psychological treatment deserving of a far more lengthy study than could be attempted here. Undoubtedly, however, the authors of the prose romances of Tristan felt that something must be done to account for the bold infidelity of Iseult, the heroine, and some excuse invented to make her open adultery less offensive to the reader. Hence the portrayal of King Marc, her husband, as a degraded and repulsive character, which finds its final development in the last quasi-original redaction of the story at the hands of Sir Thomas Malory.

APPENDIX.

THE LAY VOIR-DISANT.—The text of the MS. from which I have copied the lay is perfectly legible and well written; for the few necessary emendations I am indebted to the kindness of Professor Henry A. Todd. On the whole this lay seems far more spirited and less affected in style than the generality of the lays scattered through the prose romance. The following extract from Löseth ('Roman de Tristan,' page 176) will be of interest as showing why and how the poem was conceived. The italics represent quotations from the prose folio.

"Dinadan se tourmente pour trouver un moyen de punir Marc et se décide enfin à lui envoyer une lettre, non point au nom de Guenievre, *mès d'autre part, tout autresint comme se ele n'en seüst riens* (des lettres envoyées par le roi): cette lettre sera si *asprement parlanz que pieca mès Marc n'en aura reçu de pareilles. Lors se commence a prendre garde comment il les pourra ordener et en quele maniere, se il les veult en rime fere ou en conte sanz rime ou en meniere de lay. Car les autres qui a celui temps avoient trouvé meint lay avoient parlé et chanté de bonté et de courtoisie(e), pour ceque il savoient a courtois et a bons ceuls de qui il fesoient diz.* Or, comme Dinadan sait que Marc est le roi le plus *chetif*, le *aneanté*, le plus *vilein* et le plus *failli* du plus monde, il fera plaisir a tous, *se il fet lay de sa vergoingne et il conte sa mauvestié.* Ce sera le meilleur moyen de déshonorer Marc; car le lai sera connu partout, et Dinadan y dira à Marc *tout son afere.* Il se met donc à *trouver* son lai, *et pour ce que il savoit que T. avoit fet le Lay mortel chascune couple de .IIII. lingnes semblables, si dist a soi meesmes que il voudra fere cestui tout autresint, ... et trouverra, se il onques puet, en cestui lay chant merveilleus, qui volentiers sera oïz et recordez en toutes courz* (*F°* 341).

LE LAY VOIR DISANT.

(Folio 72 v°, col. 2.)

1. Tout me suy de dire teü,
   Que je me suy aperceü
   Que mon taire a a vos neü:
   Porce est or mon lay manteü.

2. Du mauvais roy, du non sachant
   Qui tous maulx voit a soy sachant,
   Commens mon lay et fay mon chant;
   Bien lui doit Dieu estre tranchant.

3. Du plus mauvais qui soit en vie
   M'est venu tallent et envie
   Que je compt la mauvaise vie;
   Raison a celui fait m'envie.

4. Roy Marc, vilz dolent et chetifz,
Qui a tous biens faire es retifz,
Tu es come le grans mestis
Qui contre le lyon prent estrifz.

5. Maleüreux et malsené,
Pourquoy fuz tu si forsenné,
Qui du meilleur qu'on sache né
Mesdeïs, roy malassené?

6. Vilté de gent, fiens et ordure,
Deshonneur vergoingne et laidure,
Trop me merveill quant Dieux endure
Que ta vie si longtemps dure.

7. Honnis vergongneux ahontez,
Sur tous es en honte montez;
Entre rois ne fusses comptez,
A dieu et au mond fust bontez.

8. Ce que vives est grant pechiez,
Tout le mond en est entechiez;
En mustre est ton cueur fichiez;
Nuls ne vous croit, nen soit trichiez.

9. Roy Marc, tes euuvres ne cel'on,
Onc si mal roy ne vit nul hom
Comme tu es, ne si felon;
Viltés du monde t'appel'on.

10. Tu es cilz qui toujiours empire,
Mauvais fus et encor es pire;
Tant soies tu du regne sire
. . . . . .

11. Vois tousiours empirant et louche,
Deshonneur vergongne et reprouche;
De mauvais homme en toy se couche
Viltez, qui ens ou cueur te touche.

12. Failli du cueur, coart renois,
Tu as yeulx, mais goute n'en vois
Ta dolente, que ne pourvois;
De ton fait est chetifve voix.

13. Vilz homs dolent et ahonté,
De toy n'est nul bien racompté
. . . . . .
. . . . . .

14. Et puis que je voy que tu vais
Du tout empirant, ne ne fais
L'empirer tout a une feis,
De ta honte suy bien confès.

15. De ta vergongne et de ta honte,
Qui toute deshonneur surmonte,
Fine mon lay, que rois et conte
Mettront encore en heault compte.

16. Et pource qu'alas mesdisant
De celui que tous vont prisant,
Ce vois je du tout desprisant.
Cy fine mon lay vray disant.

MS. Readings: Strophe iii, l. 3 Que je vous compt sa mauvais vie—viii, 2 entechez, l. 4 trichez—ix, 2 selon—xi, 2 Es vois tousiours & che—xii, 1 rgnoiz—xiv, 1 vois, 2 faiz, 3 foiz, 4 confez.

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ANEMONAE VERBORUM

LOOKING over that charming and unworthily neglected poem, "Christ's Victorie," it occurred to me to note down some ephemeral blossoms of words which deserved a longer date. Some seem to be Fletcher's own coinage, others are found, though rarely, in Spenser and his contemporaries.

Enwaved. "The waters . . . hoarsely enwavèd were."

Infuneral. "As though her flesh did but infunerall Her buried ghost."

Infanted. "And yet but newly was He infanted."

Devowed. ". . . the armies angelique devow'd Their former rage."

Unflower. "That I may soone unflow'r your fragrant baskets."

Disadvance (=cease advancing.) ". . . . when they saw their Lord's bright cognizance Shine in His face, soone did they disadvaunce."

Moduled. "Like pleasing anthems, modulèd in time."

Eloigning (=driving away=Fr. *esloigner*.) ". . . . the bird of sorrowe sat Eloigning joyfull day with her sad note." In Mr. Grosart's text it is "elonging"—perhaps rightly.

Aggrate. ". . . what so ever might aggrate the sense."

Depastured. ". . . Hibla, though his thyme depasturèd. Is fast againe with honie blossomèd."

Eblazed. ". . . . . there pinks eblazed wide And damask't all the earth."

Embayed. ". . . . . all about, embayèd in soft sleepe." (No new word, but a pretty use).

Befancy (=to fill with vain fancies.) "How thou befanciest the men most wise!"

Disceptered. ". . . . of their golden virges none discepter'd were."

Orbicles. "Such watry orbicles young boys do blowe."

Depictured. "And all the world therein depicturèd."

Embraves. ". . . . with their verduce his white head embraves."

Foreset (=plot, design). "When man, incens'd with hate, Thy death foreset."

Debellished. "What blast hath thus His flowers debellishèd"?

Engladded. "Th'engladded Spring, forgetfnll now to weepe,

Eblazon. Began t'eblazon from her leavie bed."

Corylets (=hazel-bushes). "The under corylets did catch the shine."

Interchased. ". . . . with small starres a garland interchas't of olive-leaves they bore, to crowne His head,

Degloried. That was before with thornes deglorièd."

Discoasted. "As farre as heav'n and earth discoasted tie."

Acquieting. ". . . . . eternall peace Acquieting the soules."

Dispacing. ". . . . in this lower field dispacing wide."

Misadvised. ". . . . all that skill . . . . Should it presume to gild, were misadvised."

Emparadised. "As in his burning throne he sits emparadis'd." (Milton has adopted this lovely word.)

More odd than beautiful are "indeflourishing," "befreckeled," "spangelets," "interall" (for interior; "When Zephyr breathed into their watry interall"); "disentrayle" (to eviscerate, tear from the body: "as to disentrayle His soule they meant"): "jolly" (to make merry: "they jolly at His griefe").

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ENGLISH LITERATURE.

Geschichte der Englischen Litteratur von Bernhard ten Brink. Zweiter Band, 2. Hälfte (Bogen 23-Schluss), herausgegeben von Alois Brandl. Strassburg: Verlag von Karl J. Trübner, 1893.

The Literary Relations of England and Germany in the Sixteenth Century. By Charles H. Herford, Cambridge: At the University Press, 1886.

Dr. Alois Brandl has assumed the editorship of the late Professor ten Brink's 'History of English Literature.' For the second volume he has written a preface in which he states that he has been able to publish the second volume in its original aud finished form, and that he will also publish later the chapters written by Professor ten Brink upon the Elizabethan drama and "The Shepherd's Calendar," supplemented in part by himself. This last contribution to the second volume contains the concluding chapters of the fifth book and book sixth, together with the promised appendix and an index to the entire work. Another century of literary activity in England is discussed, the latter part of the fifteenth century, when the influence of Chaucer was still strongly felt, and the first half of the sixteenth century, when the influence of the New Learning was taking deeper root in English soil.

If the various periods of literary history in England might be compared to mountains and valleys, this is a period when the literary strata may be said to have sunken to the lowest depths of valley-formation. England had almost forgotten that it had had a Renaissance and a Chaucerian School, while the literature had shifted its scenes from the south, and sought a more congenial environment north of the Tweed. "The Renaissance to the death of Surrey," the title given to book sixth, introduces the reader to the court of

James II., and the leading Scottish writers of English literature. We should, perhaps, have had a more complete conception of the conquest made by Chaucer in the north if space had been given to James the First and the 'King's Quair.' King James was one of the earliest and closest imitators of the "Father of English poetry," in fact, he seems to have blazed a path with his royal pen which the coming poets were only too prone to follow. And it seems equally unfortunate that so much time should be devoted to Huchown without a like consideration of the claims of Henryson. To be sure, neither James I. nor Henryson are in the strictest sense of the word English poets, but the connected history of the Scotch school with the English is incomplete without the enrollment of their names on the golden book of singers. These two must be named, at least, in telling how the literature of the south sped across country, and there established for itself a new and a famous home.

After the death of Lydgate the history of English literature cannot be pursued along the old lines. New studies and new ideas, gentle winds at first, but hurricanes at last, were moving along the outer world, and were destined at a near future to sweep down upon the literature of the latter part of the fifteenth century. Among these forces the Italian Renaissance, as it had already manifested itself in the works of Chaucer, was pre-eminent. This conjoined with the invention of the press, the establishment of the great Continental universities and the method of study therein pursued, the fall of Constantinople and the subsequent scattering of Greek literature and Greek scholars over Italy first and the rest of Europe afterwards, the continued influence of the teachings of Wyclif and the struggles of the Lollards to reform the church, and, finally, the discovery of the New World, brought new life, new resources and adventures to the literature of the fifteenth and sixteenth centuries. The forces were silently at work while England was suffering from the devestations of a civil war, and was reorganizing its society during the twenty-four years of Henry VII.'s reign.

How sterile was the fifteenth century can be well fancied when we consider the names that fill the pages of literary records from the death of Chaucer to the date of the first works issuing from the press of Caxton in the year 1471. The most illustrious of these are Lydgate, Occleve, Maundeville, Pecock, Capgrave and Sir J. Fortescue. The name of Maundeville deserves a place here though it may be a mere fiction. Sir John Maundeville and his famous journeys in the year 1322 are no longer in the region of certainties. But whether Maundeville the traveller, and especially Maundeville the writer, are myths, perhaps representing a typical "globetrotter," remains to be seen. The inquiries for the past ten years have shown almost beyond the shadow of a doubt that the description of Maundville's travels was originally written in French and that the texts extant in all other languages are more or less exact translations from the French. We shall be better able to solve this problem when we have a critical edition of the French text. Be it a myth or not, Maundeville continued to be one of the favorite authors during the fifteenth century, showing how great was the thirst for novelties, particularly for adventures and anecdotes treating of remote lands and peoples. This desire for romance is also evinced by the character of the translations made at this time. We have, for example, translations of the 'Golden Legends,' of de Deguilleville's 'Pilgrimage, of 'Horologium Sapientiae,' as well as prose versions of 'King Pontus of Galicia,' 'Ipomedon,' 'Merlin,' the 'Gesta Romanorum,' and other works of this order. Many of these translations came from the press of Caxton.

When William Caxton returned home to England, in the year 1476, after an absence of thirty-five years, he was the first Englishman to join the offices of author and publisher, and established one of the most prominent landmarks in the history of English literature. His business-like appreciation of the demands of the market, his remarkable activity in preparing and issuing volumes from his press had an immediate effect upon the literary growth of the last quarter of the fifteenth century. The next century saw England eagerly seeking the New Learning which Continental Europe had already introduced. Before the sixteenth

century was many years old there came to the shores of England another man who was to give new life to English letters. More succeeded in persuading Erasmus to return to England and to teach Greek at Cambridge. The history of Erasmus in England is one of the most important events connecting the literary history of England with that of the Continent. And in this work of Herford we have presented a remarkably complete and instructive outline of the literary relations existing between England and one of the Continental powers, Germany.

In the preceding centuries of literary activity, generally speaking, England had known only France and Italy, whither it had gone for the greater part of its literary materials. A new source had come through the Reformation. "No European people," remarks Herford while discussing the possibility of Germany's providing a literary centre of influence at this time,

> "was less qualified for the work. To the most strongly-marked literary tendency of the time it gave almost no response. Everywhere else the demand for elegance and harmony of literary form was being raised with continually greater insistence and authority."

In England the effect of Protestantism upon literature was very different from that in Germany, while the movement politically had almost the same effect. The memorable names of the Reformation in England are those of

> "statesmen, divines and martyrs, rather than of great writers; Tyndale and Coverdale, Cranmer and Latimer, Bale and Fox, luminaries in the annals of Protestantism, are phantoms in the history of literature."

During this time Germany presented a wonderful scene to the literary world; it was acting out a terrible struggle in its attempts to loosen itself from the grasp of a deadly enemy and it strove to find expression for its bitter hate and violent revulsion against the corruption of the Church of Rome, giving utterance to these tempestuous outbursts of passion through the drama, the lyric, the polemical dialogue, the romance, and the fool-and-jest-literature.

Herford has followed each phase of the conflict as it passed over into the literature of England. In the first chapter he speaks of the lyric, one of the bonds of connection between Luther and Coverdale. The "Goostly Psalmes and Spiritual Songs" of Miles Coverdale "are among the most sincere and laborious monuments to Luther in the English language." The only mention of this great translator made by ten Brink is in his capacity as assistant to Tyndale, in the year 1531. But the English lyrical productions are few in number and insignificant, compared with the polemical dialogues which Herford next proceeds to discuss. The dialogues written in England may be classed into two periods; in the first period, 1530, Roy, Barlow and Tyndale were the principal Protestant writers; while Wingfield, William Barlow, Erasmus and Sir T. More represented the Catholic side. In connection with Tyndale, ten Brink makes short references to all these writers excepting Wingfield and William Barlow, but he does not give us the titles of the dialogues themselves. In the second period, dating after 1547, the dialogues were written for the most part by Anthony Scoloker, W. Turner and Lynne.

In the third chapter Herford discusses the relation existing between the Latin-German drama and the English drama. After sketching briefly the history of the Latin drama in Germany he outlines the same in England. Here too we have two periods; the first, 1524-35, including the works of John Ritwyse, Artour and Hoker (the latter two writers are overlooked by ten Brink,) the second, 1535-50, containing the works of Palsgrave, Christoferson, Radcliff, Nicolas Udall, Grimald, Bale, Foxe, and finally Gascoigne. This closes the list of the great Latin theologico-dramatic writers in England, but by no means does it include all the influences that were coming into the English drama through the German Reformation. To its English neighbors Germany of the middle of the sixteenth century was the

> "mother-country of the Reformation, the refuge of the persecuted Protestants, the seat of literary accomplishments and civic splendour which England could at the most barely rival."

But the Germany of the close of the sixteenth century was famous for the most part as a

"land of magicians and conjurers, as the home of Albertus and Agrippa, Paracelsus, Tritheim and Doctor Faust."

Thus legendary Germany replaced the Germany of the Reformation, and in England we find two of the most famous early dramatists borrowing their subjects from that land of philosophy and dreams; Marlowe, his 'Doctor Faustus,' and Greene, his 'Friar Bacon.'

In chapter V, Herford gives an account of the Ulenspiegel Cycle, a series of German jest-books of the sixteenth century which exercised an influence upon Englishmen unlike that of any other literary product of that age.

"If Markolf, by far the most interesting of all, has left but few and scanty traces, Ulenspiegel, the most repulsive, met with a reception in the England of Edward and Elizabeth only exceeded by that which he had already found in the France of Francis I.; the Kalenberger was the subject of an English prose romance; while Rausch, in addition, became the hero of at least two celebrated dramas, and even won secure footing in our native folk-lore."

From the jest-book to the Fool-literature is not a great step and here, too, the English went to school to the German. The masterpiece of satire of this age was Sebastian Brandt's 'Narrenschiff.' This German Ship of Fools was launched in the year 1494, though it was by no means the first craft of a Fool-literature. But Brandt's was the model, for as ten Brink puts it, "Brandt had a clear head and a heart in the right place," and this it was that kept his observation, reflection and satire under proper control.

"Writing in the last years of the fifteenth century, and himself a loyal though a somewhat backward pupil of the Humanists, Brandt may be said to have given mediæval Fool-literature its last and crowning work."

The two men in England who became the chief representatives of this class of literature were Barclay and Skelton. Barclay's 'Ship of Fools,' as Professor Ward has said, exercised an important, direct influence upon our literature, pre-eminently helping to bury mediæval allegory in the grave which had long yawned before it, and to direct English authorship into the drama, essay and novel of character. Traces of this kind of literature are to be found even as late as the Elizabethan dramatists. Herford states that the 'Ship of Fools' shared with no second English book of its day the privilege of being read for nearly a century after it was written. "Skelton was perhaps better remembered than Barclay, but it was only a half-mythical jest-book rather than his own verses which kept his memory green."

Closely allied to this Fool-literature is the literature of Grobianism.

"What Faustus is to its (Germany's) intellect, Grobianus is to its manners. . . . Faustus is a tragedy of the scholar's chamber, of the magician's cell; Grobianus is the drastic comedy of back-parlor symposia where unseemly manners hob-nobbed with gross living and with foul dress."

This form of satire, Grobianism, is more specific in its nature and can not be said to have had important bearings upon English literature, though its influence was continued to a very late date. Grobianism is, of course, too early for ten Brink.

Herford has thus grouped his "Relations" into six series or chapters. The work is emphatically that of a specialist, it is exhaustive and instructive, while pushing out its inquiries into the most remote and minute relations of the past, it never loses sight of the chief object in hand, the relation of these tendencies to the literature in its course of development. It is admirably arranged as to method of treatment and classification of results, each topic being pursued to its goal at full speed and in a straight course, so that the reader has a clear view of the writer's rapidity and skill. This method, very naturally, has its faults. The reader is forced to keep a sharp outlook over the territory and time that may be passed.

Many such special studies are necessary to the proper understanding of the literature of the English people. If the literary relations of England and Germany are so important at this period, much more so are the relations of England to Italy at the close of the century. For such a treatment of English literary history we can always turn with satisfaction to the work done by ten Brink. The latter part of this second volume might have been more exhaustive without sacrificing its interesting qualities; it might, perhaps, have been more interwoven with the history of the people, for

English literature is nothing if not historical, if not political. The importance of the political side may be seen best in the works of Sir T. More. More's 'Utopia' was dictated by something more than a "lively feeling for the conflict between the ideal and harsh reality." 'Utopia' was a sharp, daring political satire on the condition of Europe, particularly England, at that time. Irony, ridicule of the vanities and worthlessness of the so-called highest form of civilized society, are expressed on almost every page. The book is thought to have been suggested by More's journey while a royal commissioner in Flanders. The state of that country, the freedom, education, prosperity which More saw about him may well have suggested the writing of such a satire against his own country. 'Utopia' has never lost its hold upon the reader and even our historian to-day has to say,

"Religious tolerence is nowadays a political principle in most civilized states, although the state, since it is not established upon Utopian suppositions, is perhaps not in a position to carry this out consistently."

And still another Utopian principle is being practiced in Germany,

"'The Utopians are both lovers of peace and skilled in war; they abhor the shedding of blood, but they ever hold themselves in readiness to prepare for war. What German does not here think of his own new Empire with pride?"

The special value of ten Brink's and Herford's works lies in the seriousness with which the authors have attempted to surround this most uninteresting period of English literature with an interest sustained solely by their own scholarship and devotion to the subject in hand. M. Taine, in his history of English Literature, took no interest in it; he hurried over the whole period in three pages and then gives only the slightest mention to three men, Hawes, Barclay and Skelton. Taine was eager to reach the time of the Pagan Renaissance, he was willing to make the same leap that the Renaissance itself made, when it sprang away from the side of Chaucer only to reappear again at the coming of Wyatt and Surrey.

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FRENCH LITERATURE.

Episodes from Le Comte de Monte-Cristo par Alexandre Dumas. II. The hidden treasure, edited, with notes by D. B. KITCHIN, M. A. London and New-York: Longmans, Green and Co., 1892. xii, 154 pp.

Episodes from Le Capitaine Pamphile par Alexandre Dumas, edited with notes by EDWARD E. MORRIS, M. A. London and New-York: Longmans, Green and Co., 1892. xvi, 146, pp.

Souvenirs des Cent Jours par M. Villemain edited, with notes by GRANVILLE SHARP, M. A. London and New-York: Longmans, Green and Co., 1892. viii, 188, pp.

Quatrevingt-Treize by Victor Hugo, adapted for use in Schools by JAMES BOÏELLE, B. A., revised for use in American Schools. Boston: Ginn and Company, 1892. viii, 216, pp.

THE first two numbers belong to a series of Episodes from Modern French Authors published by Messrs Longmans, Green and Co, under the editorship of W. E. Russell, M. A., Assistant Master at Haileybury College. They are intended to furnish reading material for boys in Lower and Middle forms of schools. The judicious selection of these Episodes and their well-sustained interest make them especially desirable for use in this country. The episodes from 'Le Comte de Monte-Cristo,' that most attractive and fairylike story are made up of the following chapters. i. Dantès with the smugglers. ii. Dantès at Monte-Cristo. iii. The secret of the Island. iv. Dantès in a new character. v. Caderousse. vi. What happened while Dantès was imprisoned. vii. The prison register. viii. The last of the Pharaon. ix. Recompense.—The notes of Professor Kitchin are not always satisfactory, and the student has to be cautioned against some of them. Ch. i, l. 200, the *l* in fusil is not *liquid* but silent. Ch. ii, l. 51, *où* does not stand for *duquel* or *dont*. Ch. iii, l. 73. As an instance of a future perfect denoting necessity the editor suggests this sentence. '*Il aura été un accident*'; this is not a brilliant specimen of idiomatic French.—Ch. iii, l. 329.

"Dantès n'aurait rien rencontré qu'il ne fût certes pas devenu plus pâle. An inelegant and ungrammatical sentence. 'Had Dantès found nothing, he could not have turned more pale,' a rendering which treats the first clause as protasis of a conditional sentence with *si* suppressed. In such a clause *aurait* is highly irregular, and it is difficult to explain *que*."

Here the editor is evidently mistaken. Waiving the question of elegance, with which an English editor of a French text need but seldom concern himself, this sentence is grammatically correct. The protasis in French is usually introduced by *si* with the imperfect or pluperfect Indicative, the latter being often replaced by the pluperfect subjunctive. It may be also introduced by *quand*, with the conditional in both protasis and apodosis, a choice being again left between the forms of the conditional past and that of the pluperfect subjunctive. A third mode of expression is found in the idiomatic use of *que* to connect the protasis and apodosis; in this case the use of tenses is the same as with *quand*, but the *protasis* must always stand first. This last case applies to Dumas' sentence. This idiomatic *que* may be left out altogether. There is yet another way of introducing a protasis in French; the imperfect or pluperfect subjunctive may be used with inversion of verb and pronoun-subject.—The alternative suggested by the editor 'Dantès could have found nothing at which he would have turned more pale' is impossible to reconcile with the French.—Ch. iv, l. 66. 'Ce fut à Jocopo à croire qu'il faisait un rêve. It was enough to make Jacopo think he was dreaming.' Translate: Now it was Jacopo's turn to think he was dreaming; cf. Ch. iii, ll. 414-15.

The Episodes from 'Le Capitaine Pamphile' show in a very eminent degree Dumas' verve and imagination. Nowhere else does the great novelist appear to greater advantage as a light story teller than in 'Capitaine Pamphile,' whose brisk and animated narration and perfect fluency of style are very hard to match. Such episodes cannot fail to interest boys. In the Introduction the editor complains that English readers seldom sound the last letter of Dumas' name, in this they agree with French readers. Ch. xiii, l. 97, 'à qui la respiration semblait manquer, which seemed to be almost alive.' Translate: which seemed to be in need of air to breathe.

In Villemain's 'Souvenirs des Cent Jours' we have an interesting account of those eventful days. We are brought into the closest contact with the men who acted a leading part in that short but poignant drama, and witness the development of those political and social changes which gave to the battle of Waterloo its real significance and made recovery on the part of Napoleon impossible. The writer's mind is altogether free from marked prejudice. The notes are historical and supply in many cases some very desirable information.

Professor Boïelle is well known as an editor and admirer of Victor Hugo. He has already given us 'Les Misérables,' 'Notre Dame de Paris' 'Les Travailleurs de la Mer,' 'Bug-Jargal,' and now he closes the series with a very creditable edition of 'Quatrevingt-Treize.' The notes, both historical and grammatical, are very good in every way; the few added by the American editor are equally welcome. Ch. I, note 3, read: Prussians instead of Russians.

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MODERN LANGUAGE TEACHING.

The Study and Teaching of Modern Languages. By Richard Hochdörfer, Ph D. 12mo, 15 pp. Springfield, O.

Cours de Langue Française. Les Premiers Pas. Par L. Charles Roux, M. A. Boston: Carl Schoenhof, 1892. 12mo, 120 pp.

The little essay of Dr. Hochdörfer gives a résumé of what modern language teachers have for some time perceived to be the proper view of the question. The writer condemns superficiality, favors a judicious eclecticism, and, without neglecting grammar study, advises the study of reading matter. He repeats

what has been so often said, but may as well be stated here again:

"The aim of the study of modern languages to which all methods must subserve is the culture derived from their literature. The assimilation of the best thoughts of other nations necessarily broadens our conception of things, gives us a deeper insight into life and a better understanding of the aspirations of our age."

In my opinion, to this should be added the advantage derived from the training of the ear and of the vocal organs. The author is not unmindful of the necessity of teaching a good pronunciation and refers, on page 9, to the value and importance of a proper study of phonetics.

The author of 'Cours de Langue Française' says in the "Préface":

"Ce petit livre, commencé il y a bien des années, a pour but de faciliter, tant à nos compatriotes qu'aux étrangers, l'étude de notre langue, au moyen d'une méthode que nous avons essayé de rendre graduelle, attrayante et naturelle."

This object he has tried to attain by a series of rules and exercises, commencing with the noun and article, and continuing with the verb, abjective, etc. The first lesson is characteristic. After stating that "L'article masculin singulier est *le* (Ex., *Le bac*)" the author gives a list of thirty-one words, among which we note the following nouns: Ager, Bozar, Bissac, Cal, Cap, Chacal, Char, Frac, Gaz, Hamac, Joab, Lac, Marc, Panama, Pascal, Sac, Sara, Tact, Var.

This vocabulary is followed by five different exercises:

1. Pronouncing and spelling of each word, adding *le* to the common nouns, writing all the words on the black board.

2. Replying to a number of questions, for example, Qui charma Marc? Qui visita Panama? Qui vola le bissac? Pascal a le char de qui?

3. Completing of phrases; for example, Joab visita le . . . . de . . . . Agar a le . . . . de . . .

4. Reading a number of sentences.

5. Parsing of all words that occur in the text.

For a first step all of this would seem something of a stride.

I fear that some pupils will find it impossible to tell us who stole the wallet; whose hammock Joab has; whose chariot Pascal has;—even if they could tell us the name of the person who fell a victim to Mary's charms, or who visited Panama. In the phrases to be completed the difficulty seems to me equally great. Hager charmed—Well, whom did she charm? Abraham, of course, but the pupil will inquire, what is the equivalent for Abraham in French? This quandary overcome, there remain, however, other difficulties not so easily disposed of: Qui a le . . . ? What? Perhaps, "le chacal," or "le lac," or "le bissac"? Mark chassa sur le . . Possibly, "lac," but why not "cap"? The choice is embarrassing. Joab visita le . . . de . . . Here the difficulties become almost insurmountable, unless we accept "le Bazar de Sara."

After noting these characteristics of the work, it may be seriously asked: What is the advantage of publishing a new book that furnishes so little improvement on works already in use? There is, of course, no telling what a lively, energetic teacher might do with a book like this, provided there be ample time given; almost any material is good enough for a teacher who is perfectly master of his subject. What is needed most, however, is a book that enables a teacher to economize time, and, for that purpose, a really serviceable text-book must be well graded, and rigidly proceed from the simple and easy to the complex and difficult, without taking anything for granted. It is evident that the author of the 'First step' takes a great deal for granted.

This method is, nevertheless, not without commendable qualities. To employ the pupil as much as possible with the construction of sentences tends to make the study interesting and disciplinary. But this practice pre-supposes a preliminary kuowledge of French, and the book is, therefore, better adapted for "les compatriotes" of the author than for. "les étrangers."

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GERMAN COMPOSITION.

Selections for German Composition with Notes and Vocabulary. By CHARLES HARRIS. Boston: D. C. Heath & Co. 12mo, pp. vi, 143.

Macmillan's Course of German Composition. First Course: Parallel German English Extracts and Parallel English German Syntax. By G. EUGÈNE FASNACHT.

Materials for German Prose Composition, with Notes and Vocabulary. Simple Narrative, by H. C. G. VON JAGEMANN. New York: Henry Holt and Co. 12mo, pp. vi, 120+168.

Elements of German Syntax with special reference to Prose Composition; by H. C. G. VON JAGEMANN. Henry Holt and Co. 12mo, pp. vi, 170.

Elementary German Prose Composition. Selected Passages from Modern English Authors for Translation into German with Notes, Grammatical Appendix, Tables illustrating the order of words in German, and a complete vocabulary by E. S. BUCHheim, Oxford: at the Clarendon Press, 1893, 12mo, pp. viii, 108.

THE appearance of several works, the preparation of which has been in part contemporaneous, shows the increased interest in the subject of writing German. It is obvious that instruction in German composition must be different in material and method from that in the classics of our college days, if a real acquisition is to be made by the student and not a mere mastery of dry forms. The exercises should be graded, practical, interesting, the living speech of living men in the familiar expression of thought.

Several of the grammars in most common use are scientific and philosophical in character, and afford no aid to the student in acquiring the power of expression in the language itself, either in speech or writing. In such cases, the scope of a German prose must he extended, and include a statement of the choice and use of words and idioms, which cannot he obtained in a dictionary. Certain rhetorical and stilistic helps are also not out of place. It is useless to turn the student loose to select the appropriate word in his lexicon. A foreign word apparently identical in meaning may be very different in application.

A manual of this kind should, therefore, contain a vocabulary, guiding the student skilfully to the choice of the proper meaning, also some statement of principles to supplement the grammar, unless the student is to search outside the contents of his book for the needed information. Even then, and possessing some knowledge of the order of words, he may be helpless, unless he has some memory of a thought similarly expressed. To give a student a thought and words to use mechanically like counters, before any true feeling for the language has been acquired, is beneficial only in the lowest degree. Therefore, extracts embodying the higher style of prose are often worthless; they contain so much of the individuality of the author that they are not true to popular expression, and even if the pupil should learn laboriously to write any such formula, it would be useless as an acquisition, as he would never have occasion to use it a second time.

This leads us to emphasize the fact that the expression of English thought differs in itself from German, and only selections which admit of natural transmutation into German should be selected for a work of this kind. Extracts heretofore have been dull, stilted or so full of repetitions, that no interest was aroused. The thought should be progressive, not rest in itself, and hence continuous narrative, description or dialogue, should be chosen for such exercises, and these should not exceed in difficulity the German which the pupil has already read. English prose of a century ago has an archaic coloring at the present time. Letters of the early part of the present century seem quaint to us now. Many makers of manuals of prose composition have not been mindful of the deep distinction between the language of literature and of ordinary speech.

Harris' 'German Composition' contains a series of graded exercises, in general admirably chosen, with introductory and narrative extracts and a selection of letters. The editor's method of furnishing exercises for re-writing, based upon selections in German which contain the vocabulary and suggest the proper idioms, is scientific and valuable. Language,

if learned at all, must be learned from language either spoken or written, and no pupil can evolve it or determine what it should be. Language *is*, and is employed in certain ways, and it is the province of the text-book to show what this usage is.

It is our fixed conviction that any attempt to teach the writing of a foreign language save by transcription is labor lost. It ignores the fundamental principle of how language is acquired. Thought expressed either in speech or writing is purely a matter of imitation.

Certain fixed forms and analogies must dwell as types in the mind according to which all other expressions are fashioned. It is contrary to experience to assume as one of these editors does, that the scholar who has studied German for a year has attained such a feeling for the language, and such a discrimination in the use of words of related meaning, that his translation of difficult extracts, pervaded by un-German idioms, can be anything save experimental. The vocabulary and parallel idioms should be contained in a German extract, which the pupil should re-write in consecutive narrative or description. Thus he acquires a feeling for the language, a knowledge of the appropriate word and of its use in familiar speech. When the pupil must look to the word of the teacher as the arbiter of the correctness of every expression, confidence in himself is impaired and the spring of successful work lost. Such a necessity would show how imperfectly he is equipped for the work required of him.

Fasnacht's 'German Composition' is in many respects a very serviceable manual, and shows an amount of conscientious work seldom bestowed on a book of this kind. The extracts in the first part are good, the use of parallel passages in German and English for re-writing is retained very successfully. The extracts in the second part from Goldsmith, Macaulay, Irving and others, we cannot commend. The grammatical part is elaborate, with, however, occasional errors in idioms.

More recent competitors in this field are the two works of von Jagemann. These works are in general to be commended. The 'German Prose Composition' contains largely extracts translated into English from the German, hence they contain few idioms not admitting of ready re-translation. The one criticism which would lie against these selections when considered alone, is that they are uniformily too simple. Mature students will lose their interest in re-telling so many nursery stories. The scholar who expects that his study will contribute to his ability to write a description of life as he is living it will probably be disappointed; he deals with practical things in which fairy lore does not aid him. The book alone lacks variety, lacks a sinewy language to express the experiences which interest men and constitute life. We understand, however, that it represents but a part of the editor's plan and that a second work will contain a variety of selections, illustrating various styles of composition. The vocabulary is very large, and so far as we have tested it satisfactory. This book is accompained by the authors 'Elements of German Syntax.' The latter presents the leading facts of syntax clearly arranged and with abundant illustrations, the essential point in guiding the student in the use of words and constructions. The work shows industry and skill, and knowledge of a student's needs, while containing nothing but what is familiar. We note that the editor in his treatment of compound verbs adopts a method which he has before advocated, speaking of prefixes as "adverbial and substantive qualifiers" of the simple verb, which it is true they are in part, and treating them under the head of adverbs. His guide to their use here seems to us defective. It would be easy to call attention to statements which might be clearer and more scientific and comprehensive. The treatment of the subjunctive is a case in point. The hypothetical period is treated under the head of the "Potential Subjunctive." There is no mention of the conclusion, and, unless we have overlooked some points in the author's treatment, no mention of the mood in which it is expressed. The incomplete expression of a condition and conclusion is not mentioned. His special class of "verbs of wishing, intending, etc.," is made up of cases of true indirect quotation. Similarly there is no statement concerning the subjunctive in doubtful or incredulous questions implying surprise, and often dissent, on the part of the speaker. The

different uses of the modal auxiliaries are capable of clearer discrimination. The extensive illustrations in this work distinguish it from ordinary grammars and make it a useful, practical companion to any German prose.

Other works having a simple aim to the above, such as that of Beresford-Webb, follow familiar lines and do not require special characterization.

The 'German Prose' of Miss Buchheim, the latest of these works, attempts briefly to guide beginners in writing German and, indirectly, to be an introduction to the larger work of Dr. C. S. Buchheim. Such a book was certainly needed to facilitate the use of its predecessor, an elaborate manual of selections from classical English writers. It is a carefully prepared little book and fulfils well the modest purpose of its editor.

W. T. Hewett.

Cornell University.

CORRESPONDENCE.

GRUNDRISS DER ROMAN. PHILOLOGIE.

Geehrter Herr Redacteur:

In der mir heute zu Gesicht gekommenen Besprechung von Stengel's Metrik aus dem 'Grundriss der romanischen Philologie' (Mod. Lang. Notes, Bd. 8, No. 7), erklärt der Herr Rezensent es als eine bekannte Thatsache, dass das Erscheinen des 'Grundrisses der romanischen Philologie' wegen Mangel an finanzieller Unterstützung unterbrochen gewesen sei und dass jetzt diese Schwierigkeiten gehoben zu sein schienen.

Ich erlaube mir demgegenüber zu bemerken, dass nie Schwierigkeiten dieser Art bei dem Unternehmen bestanden haben, dass ich keine Unterstützung von irgendwelcher Seite erbeten habe, noch erhalte, dass dies auch durchaus unnötig ist, da die grosse Verbreitung des Grundrisses eine sichere Grundlage abgiebt für den buchhändlerischen Erfolg.

Der *einzige* Grund der Verzögerung in dem Erscheinen des Grundrisses war die Schwierigkeit für die verschiedenen Mitarbeiter, die übernommenen Arbeiten rechtzeitig zu bewältigen. Es ist klar, dass die richtige Abschätzung von vornherein keine leichte Sache war, und wenn man bedenkt, in welcher umfassenden Weise gerade der Herausgeber, Herr Professor Gröber, an der Mitarbeiterschaft beteiligt ist und welche erstaunliche Arbeitsleistung in seiner 'Geschichte der mittellateinischen Literatur' sich darbietet, so wird es begreiflich erscheinen, dass die Fertigstellung dieser Arbeiten länger gebraucht hat, als vorhergesehen war.

Ich bitte Sie diese Richtigstellung in die nächste Nummer der Mod. Lang. Notes, aufzunehmen und verbleibe,

Karl J. Trübner.

Strassburg, Germany.

THE PHONETIC SECTION.

To the Editors of Mod. Lang. Notes.

Sirs:—If money enough can be obtained, the Phonetic Section will print a summary of the facts ascertained thus far by means of the various circulars that have been distributed. All persons who are interested in the subject of American pronunciation are invited to contribute something toward defraying the expense of this publication. Any one can become a member of the Section by sending one dollar to the Secretary.

C. H. Grandgent, *Secretary.*

Cambridge, Mass.

"FAR FROM THIS."

To the Editors of Mod. Lang. Notes:

Sirs:—I should like to have an opinion, or opinions, on the phrase which follows:—"A says B owes him money; but *far from this being the case*, A owes B money." Can we, without changing the relations of thought, substitute, "the case being far from this"? In other words, does "the case" relate to the real or the alleged fact? The two aspects may be expanded thus:

"The real fact | differing widely from | the fact alleged."
"far from | this being the case."
"the case | being far from | this."

If the latter be a correct version, the phrase in question is only an inversion: "far from this | being the case."

Wm. Hand Browne.

Johns Hopkins University.

CORRECTION.

In Vol. viii (1893), No. 8, col. 503, l. 19, of this Journal, read *tale* for *date*. Through inadvertence, this proof was not sent to the author.

BRIEF MENTION.

Since the publication of 'English as she is spoke,' nothing more amusing in the way of text-books has come to our notice than 'Longmanns' German Grammar, Complete,' by J. U. Ransom, B. A. (Lond.), Modern Language Master at the Royal Institution School, Liverpool. The late Mr. Ollendorff would have died with envy if he could have seen the sentences for translation, particularly those of the first part. "Diese alten Mägde würden den allerjüngsten Kindern der edeln Schildwachen ihre Fossilien geboten haben;" p. 37. "The count's eldest sons, all of whom are wandering round the estate for pleasure, have lost all traces of their friends, in whom they had placed every confidence;" p. 64.

"Will the proud sons of these lazy shepherds have gone alone by that train?" P. 30. There are also so many violations of both English and German idiom, that it is difficult to tell with which language the author is less conversant.

We regret to say that with the completion of the sixth volume the publication of the *Vierteljahrsschrift für Litteraturgeschichte* has been discontinued. The editors, Professors B. Scuffert, E. Schmidt and B. Suphan, explain this action by the following quotation from Wieland's 'Teutscher Merkur' (1777, p. 280): "... Indessen kann und soll mich die Erkänntlichkeit, die ich einer nicht unbeträchtlichen Anzahl geneigter Leser schuldig bin, nicht abhalten zu sagen, dass es nicht an mir [allein] liegt, wenn der teutsche Merkur das ... nicht hat werden können, was er, meinem ersten Plan und der Erwartung oder Foderung des strengeren Theils der Leser zufolge, unter günstigern Umständen und bey einer stärkern Aufmunterung von Seiten des Publikums hätte werden sollen ...."

We are privately informed that under the editorship of Professor A. Sauer of Prague, a new 'Vierteljahrsschrift' of slightly different scope will be published by the firm of Büchner in Bamberg, the first number of which will soon appear.

PERSONAL.

Dr. Thomas P. Harrison occupies the position of Associate Professor of English at Clemson College, Fort Hill, South Carolina. His collegiate training was received at the South Carolina Military Academy, Charleston, S. C., where he was afterwards retained for two years (1886–1888) as Assistant in English. He then entered the Johns Hopkins University, and after a graduate course of three years in English, German and French (holding a Fellowship in English for the year 1890–91) won the degree of Doctor of Philosophy. His dissertation is on "The Separable Prefixes in Anglo-Saxon" (Baltimore, John Murphy & Co., 1892).

Dr. Charles W. Kent, formerly Professor of English and the Modern Languages at the University of Tennessee (see MOD. LANG. NOTES, vol. iii, p. 239), now occupies the professorship in the recently founded Linden Kent Memorial School of English Literature at the University of Virginia.

Dr. John B. Henneman, of Hampden-Sidney College, Virginia (see MOD. LANG. NOTES, vol. v, p. 30) has succeeded Professor Kent as Professor of English and the Modern Languages at the University of Tennessee.

Dr. Eugene Leser has become Instructor in French at the University of Michigan. Dr. Leser is a native of Sonderhausen in Thuringia, where he received his early training. From 1882 to 1886 he studied at the University of Berlin, attending the lectures of Professors Tobler, Zupitza and Johannes Schmidt, and received the degree of Doctor of Philosophy in 1887. His dissertation is entitled, "Fehler und Lücken in der Li Sermon saint Bernart bekannten Predigtsammlung, nebst einem lexikalischen Anhange." Dr. Leser came to America in the autumn of 1892, and in the following January was appointed Instructor in French at De Pauw University (Greencastle, Indiana). His present appointment dates from February.

JOURNAL NOTICES.

PHONETISCHE STUDIEN. VI. BAND. 2. HEFT.—**Ritschel, Augustin,** Das prager deutsch.—**Araujo, F.,** Recherches sur la phonétique espagnole. (Suite.)—**Lenz, Dr. Rudolf,** Chilenische studien. iv. v.—**Balassa, Josef,** Kurze darstellung des ungarischen lautsystems. 1.—**Boeddeker, K.,** Das gesprochene wort und das geschriebene wort.—**Lenz, Rudolf,** Karl Borinski, Grundzüge des systems der artikulirten phonetik.—**Storm, Joh.,** Kritischer jahresbericht über die fortschritte der romanischen philologie.—**Jespersen, Otto,** Ed. Muret, Enzyclopädisches wörterbuch der englischen und deutschen sprache.—**ten Bruggencate, K.,** G. Gletmann, S. J., Die aussprache des englischen in systematischer vollständigkeit, einschliesslich der regeln über quantität und akzent.—**Wilke, E.,** Dr. Rudolph Dogenhardt, Lehrgang der englischen sprache.—**Rolin, G.,** Franz Boyer & Paul Passy, Elementarbuch des gesprochenen französisch. F. Beyer, Ergänzungsheft zu Beyer-Passy.—**Wandschneider, W.,** Karl Kühn, Französische schulgrammatik. Ders., Französisches lesebuch für anfänger. Hugo Fischer, Übungsstücke zu Kühn, Kleine französische schulgrammatik.—**Beyer, A.,** Textausgaben franz. und engl. schriftsteller: Nr. 8. Sketches by "Boz." Nr. 10. Selections from the History of Sandford and Merton. Nr. 11. Le Chevrier de Lorraine von Émile Souvestre. Bibliothèque française: Bd. 3. Madeleine, Extraits de l'ouvrage de J. Sandeau. Bd. 8. Courage et bon cœur, anecdotes du temps de l'empire. Bd. 26, 27, 28, 29. Rosa. Une histoire de jeune fille par Madame de Pressensé. Bd. 40, 41. Petite Mère, par Madame de Pressensé.—Bd. 44, 45, 46, 47. Hector Malot, Sans Famille. Bd. 51. Alphonse Daudet, Le Petit Chose.—Bd. 52. Perles de la prose française pour jeunes demoiselles. English Library: Bd. 30. A Sunday Club in Germany.—**Sabersky, Dr. Heinrich,** Brief an den herausgeber.—**Rambeau, A.,** Die vierte nordische philologenversammlung.—**V., W.,** Die reform in Württemberg.—**V., W.,** Unsere "neue methode" in England. iii.—**V., W.,** Die methode Gouin in England. 1.—HEFT. 3.—**Araujo, F.,** Recherches sur la Phonétique Espagnole.—**Lenz, Dr. Rudolf,** Chilenische studien. vi. vii.—**Balassa, Josef,** Kurze darstellung des ungarischen lautsystems. ii.—**Swoboda, Wilhelm,** Die schreibung geographischer namen.—**Hoffmann, Hugo,** Krumbach, Karl Julius, Deutsche sprech- lese- und sprachübungen. Ders. Sprich lautrelu und richtig!—**Fiasehel, H.,** Breymann-Mœlier, Französisches übungsbuch für gymnasien. Dr. Hermann Breymann, Ergänzungen zum französischen unterricht an gymnasien. Dr. Anton Rauschmaler, Französisches vokabularium auf etymologischer grundlage.—**Beyer, A.,** C. Massey, In the Struggle of Life.—**Passy, Paul,** Réponse à la critique de Beyer-Passy, Elementerbuch des gesprochenen französisch, par M. G. Rolin.—**Rolin, G.,** Hierzu anmerkung.—**V., W.,** Die methode Gouin in England. ii.—**V., W.,** Ein vortrag von A. M. Bell über die R-laute.—**V., W.,** Die phonetischen apparate.

ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN. XC. BAND. 3. HEFT.—**Zupitza, Julius,** The Prouerbis of Wysdom.—**Ryssel, V.,** Die syrische Übersetzung des Pseudo-Callisthenes. Ins Deutsche übertragen. (Fortsetzung).—**Bolte, Johannes,** Nachträgliches zum Märchen vom Tanze des Mönches im Dorubusch.—**Holthausen, F.,** Nachtrag zu Archiv xc, 143 ff.—**Z., J.,** Zu Burghs Übersetzung der Disticha Catonis.—**Z., J.,** Was jedermann wissen und andere lehren muss.—**Buchholtz, H.,** Zu dem altspanischen Laberinto amoroso.—**Gloede, O.,** A. Engellen, Grammatik der neuhochdeutschen Sprachen. 4. verbesserte Auflage.—**Loeschhorn, H.,** J. Hopf und K. Paulsiek, Deutsches Lesebuch für höhere Lehranstalten. Abteilung für Obersekunda. Probon der Dichtungen des Mittelalters eingerahmt. Im einen kurzen Abriss der Litteraturgeschichte. Bearbeitet von Dr. E. Henriel. Achte, den neuen Lehrplänen gemäss abgeänderte Auflage.—**Gloede, O.,** G. Legerlotz, Mittelhochdeutsches Lesebuch. Mit Einleitung und Wörterbuch nebst einem Anhang von Denkmälern aus älteren und neueren Mundarten.—**Gloede, O.,** Otto Güntter, Walther von der Vogelweide mit einer Auswahl aus Minnesang und Spruchdichtung. Mit Anmerkungen und einem Wörterbuch.—**Eggenschwyler,** Zernial, Prof. Dr. U., Englische Grammatik nebst Lesebuch für die Obersekunda des Gymnasiums.—**Mueller, Ad.,** Dr. David Asher, Die Fehler der Deutschen beim mündlichen Gebrauch der englischen Sprache. 6. Auflage. Dr. David Asher, Die wichtigsten Regeln der englischen Syntax. 2. Auflage. **Mueller, Ad.,** S. Oepke, Kleine englische Vorschule.—**Mueller, Ad.,** A. Mauron, Petite Grammaire anglaise. 3. Auflage.—**Opitz, G.,** English Pronunciation and English Vocabulary. Methodische Anleitung zum Erlernen der englischen Aussprache und deutsch-englisches Vokabular. Mit Bezeichnung der Aussprache. Zum Schul- und Selbstunterricht. Von Albert Benecke. 7. Auflage.—**Opitz, G.,** Englisches Lesebuch von Dr. Ew. Gœrlich.—**Z., J.,** Aunt Anne. By Mrs. W K. Clifford.—**Z., J.,** Lady Verner's Flight. By Mrs. Hungerford.—**Z., J.,** The Snare of the Fowler. By Mrs. Alexander.—**Z., J.,** A Stumble on the Threshold. By James Payn.—**Z., J.,** Dark. A Tale of the Down Country.—**Z., J.,** The Great Shadow and Beyond the City. By A. Conan Doyle.—**Z., J.,** By Celia's Arbour. A Tale of Portsmouth Town. By Walter Besant and James Rice.—**Z., J.,** From One Generation to Another. By Henry Seton Merriman.—**Z., J.,** The Tauchnitz Magazine. xviii (January). xix (February).—**Thiergen, O.,** Buchners Lehrmittel für den französischen Unterricht.—**Mueller, Ad.,** Dr. Hermann C. Soltmann, Das propädeutische Halbjahr des französischen Unterrichts in der höheren Mädchenschule.—**Sarrazin, Joseph,** Ulrich Meier, Über P. Corneilles Erstlingsdrama 'Mélite,' nebst einem Beitrag zum Leben Jean de Malrets.—**Sarrazin, Joseph,** François Coppée. Ausgewählte Erzählungen, zum Schulgebrauch herausgeg. von Ad. Gundlach.—**Tobler, Adolf,** Cortesie da tavola in latino e in provenzale.—**Zenker, R.,** Dammann, Otto, Die allegorische Canzone des Guiraut de Calanso: 'A leis cui am de cor e de saber' und ihre Deutung.—**Buchholtz, H.,** Sofonisba, dramma storico di Girolamo de Rada. Giace l'Alta Cartago e appena i segni delle alte sue ruine il lido serba. Tasso. *ζόγκεζα κε μουαρι κἰφτι μεϵ τε ἰεμεν νεγκ ϵπιαν.* L'augelletto cui rapì il nibbio più sua madre non vide. Verso Albanese.—**Buchholtz, H.,** Bibliothek spanischer Schriftsteller herausgegeben von Dr. Adolf Kressner.—**Hoeischer, L.,** Programmschau.—Verzeichnis der vom 20. Februar bis zum 5. April 1893, bei der Redaktion eingelaufenen Druckschriften.

MODERN LANGUAGE NOTES.

Baltimore, February, 1894.

GOETHE AND LENZ.

GOETHE'S estimate of the peculiar literary genius of Lenz will probably ever remain the final word on the subject. The same cannot, however, be said of the suspicions which Goethe expressed about Lenz in 'Dichtung und Wahrheit' and in the 'Biographische Einzelnheiten.[1] He sums up in one sentence of 'Dichtung und Wahrheit' the view which he had of Lenz's conduct toward himself:

"Allein ich liess es hingehen . . . . ohne auch im mindesten zu ahnen, dass er mich zum vorzüglichsten Gegenstande seines imaginären Hasses und zum Ziel einer abenteuerlichen und grillenhaften Verfolgung ausersehen hatte"[2]

It will be the object of this paper to attempt to show why Goethe entertained this opinion and why it cannot be accepted.

In his account of Lenz, Goethe mentions but few facts in support of his opinion. For that very reason one is led to believe that the facts which are mentioned are in his eyes of special weight. Before the 'Anmerkungen übers Theater' there is a little note of Lenz's which Goethe uses as one of the proofs of the correctness of his suspicions. Lenz says:

"Diese Schrift ['Anmerkungen übers Theater'] ward *zwei* Jahre vor Erscheinung der deutschen Art und Kunst und des Götz von Berlichingen in einer Gesellschaft guter Freunde vorgelesen, etc."[3]

About this note Goethe remarks in 'Dichtung und Wahrheit':

"Bei diesem war es mir einigermassen auffallend, dass er in einem lakonischem Vorberichte sich dahin äusserte, als sei der Inhalt dieses Aufsatzes, der mit Heftigkeit gegen das regelmässige Theater gerichtet war, schon vor einigen Jahren als Vorlesung einer Gesellschaft von Litteraturfreunden bekannt geworden. . . . . In Lenzens Strassburger Verhältnissen schien ein litterarischer Zirkel, den ich nicht kennen sollte, etwas problematisch."

From the point of view of real literary influence, Lenz's claim to priority is insignificant. A work begins to exert its influence from the time of its actual publication, and inasmuch as the 'Deutsche Art und Kunst' appeared in 1773, its priority to Lenz's 'Anmerkungen übers Theater,' which was first published in 1774, is indubitable. The question here to be examined is, whether Goethe's suspicion as to the truth of Lenz's statement has any foundation.

Froitzheim, in his recent monograph on Lenz and Goethe, attempts to settle the question by maintaining that the note to the 'Anmerkungen' was written by Goethe himself. He bases this theory on a note of the Russian preacher Jerzembsky, who intended to write a biography of Lenz. In this note Jerzembsky says:

"Anmerkungen übers Theater von Goethe verstümmelt. Es waren vier Vorträge gegen die Trinitätslehre des Aristoteles als Beytrag zur Dramaturgie Shakespeare's. Vorrede vom Herausgeber.[4]

The "Herausgeber" was Goethe himself. By referring to this note, Froitzheim assumes that more weight is to be laid upon the statement of Jerzembsky than upon that of Goethe. But the question immediately arises on what authority Jerzembsky based his statement,—a question which Froitzheim does not answer and which probably cannot be answered. We cannot attach any importance to the evidence of Jerzembsky till we learn more about the Lenz material which he had at his disposal.

What were the relations between Goethe and Lenz in 1771, the year in which Lenz claims to have read the 'Anmerkungen' before a society of friends in Strassburg? Goethe himself says in 'Dichtung und Wahrheit':

"Ich lernte ihn erst gegen das Ende meines Strassburger Aufenthalts kennen. Wir sahen uns selten, seine Gesellschaft war nicht die meine."[5]

In the 'Biographische Einzelnheiten' he says: "Sein näheres Verhältniss zu mir fällt in die folgende Zeit." Besides, Loeper, in his notes to 'Dichtung und Wahrheit,' has satisfactorily proved that the real friendship between the

1 Goethe's Werke, Hempel ed., xxvii., 297.

2 *Ibid.* xxii.,147.

3 'Gesammelte Schriften von Lenz,' ii., 200.

4 Dr. Joh. Froitzheim, 'Lenz und Goethe,' 1891, p. 14.

5 Goethe's Werke, Hempel ed., 'Dichtung und Wahrheit,' xxii., 46.

two poets began in the summer of 1773, and that in 1771 they were mere acquaintances.[6] Even as late as June 3, 1772, Lenz in a letter to Salzmann calls Goethe "einen gewissen G,"[7] an expression which shows at least that they were not intimate at that time. Therefore, all that Goethe tells us about Lenz in 'Dichtung und Wahrheit,' he learned after his departure from Strassburg, and after the summer of 1773, when the correspondence between them began. How then can Goethe in 1771 have known anything about Lenz's personal friends when he himself says that they then moved in different spheres of society? For it is not necessary to interpret Lenz's words "in einer Gesellschaft guter Freunde" as meaning a large literary society like the "Gesellschaft der schönen Wissenschaften," of which Goethe was a member. It may have been nothing more than a small society of the immediate friends of Lenz, which could very well have existed without the knowledge of Goethe, especially when we remember that Goethe was at that time very busy preparing for his examination. Certainly we have no right to assume that the "Gesellschaft guter Freunde" of which Lenz speaks and the very prominent "Gesellschaft der schönen Wissenschaften" to which Goethe belonged, were one and the same society. Besides, we must remember that Lenz sent the 'Anmerkungen,' note and all, to Goethe before the publication of the work and that Goethe himself secured a publisher for it. The note, therefore, does not seem to have aroused any suspicion on Goethe's part in 1774. There is certainly nowhere in the correspondence of that time any mention of such a suspicion. On the contrary, the friendship of the two poets continued to grow and it was never so warm as in 1775, when they met again in Strassburg. Weinhold supports Goethe's suspicion by maintaining that the style of Lenz's 'Anmerkungen' shows so clearly Herder's influence, that it could not have been written before the appearance of the 'Deutsche Art und Kunst.'[8] In answer to this we may say that all that Lenz claims is the priority of thought, not that of language. We may very well imagine the general thought of the 'Anmerkungen' —namely the attack on Aristotle and the glorification of Shakspere,—to have been uttered in 1771, while the phraseology of the work may have been changed in 1774 so as to suit the ideals of the period.

The second important accusation which Goethe brings against Lenz concerns the publication of the farce 'Götter, Helden und Wieland.' Goethe says in the 'Biographische Einzelnheiten':

"Sie [Friederike] klärt mich über die Absicht auf, die er gehabt, mir zu schaden und mich in der öffentlichen Meinung und sonst zu Grunde zu richten, weshalb er denn auch damals die Farce gegen Wieland drucken lassen."[9]

From this one would suppose that Lenz's sole intention in urging the publication of the farce was to bring about a rupture between Wieland and Goethe. There are several answers to this accusation. First of all, Lenz had the farce published with Goethe's full consent. Secondly, it is clear that in 1774, when the farce was published, Lenz had no idea of the relation which was destined afterward to spring up between Wieland and Goethe. It would be absurd to suppose that he could then foresee the possibility of Goethe's call to Weimar and that wishing to thwart it, he tried to create an enmity between Wieland and Goethe. Lenz's eagerness to publish the farce had its cause in the bitter opposition which he, as one of the leaders of "storm and stress" felt against Wieland. It is well known that a defiant opposition to Wieland was a fundamental article of faith in this revolutionary period. How wide-spread this feeling was, Jegór von Sivers has shown in his chapter, 'Die Sturmfluth gegen Wieland.'[10] The young men of "storm and stress" regarded themselves as the reformers of German literature and of German morals, and to them Wieland was the embodiment of all the evils against which they were struggling,—a "Sittenverderber," as he was generally called. How strong Lenz's own antagonism was against Wieland is seen from his works of the

6 *Ibid*, xx., notes 414 and 521.

7 August Stöber, 'Lenz und Friederike,' 1842, p. 46.

8 Karl Weinhold, 'Sicilianische Vesper,' p. 57, note.

9 Goethe's Werke, Hempel ed., xxvii., 298.

10 Jegór von Sivers, 'Jacob Michael Reinhold Lenz.' Riga, 1879, pp. 40–96.

years 1774 and 1775. In the dramas 'Der Neue Menoza' and 'Pandaemonium Germanicum,' Wieland's latest works are strongly satirized, while 'Menalk und Mopsus' and 'Die Wolken' were written directly against him. 'Die Wolken' has unfortunately been destroyed, but Lenz's correspondence with Lavater[11] amply shows the drift of the work. Wieland was probably conceived of as a shrewd sophist, who, like Socrates in the Greek comedy, was a corrupter of the morals of the people. In a letter to Lavater, Lenz says about Wieland:

"Unsere Feindschaft ist so ewig als die Feindschaft des Wassers und dês Feuers, des Todes und des Lebens, des Himmels und der Hölle."

From this attitude of Lenz toward Wieland, it is clear why he was so eager to publish Goethe's farce. He saw in it a very strong and witty attack on a man against whom he thought it his duty to make war, and he naturally wished to have Goethe's assistance in the oncoming struggle. It is to be noticed that even after Goethe's reconciliation with Wieland, no suspicion in regard to the genuineness of Lenz's hostility to Wieland entered Goethe's mind.

Of Goethe's remarks about Lenz those relating to his visit to Sessenheim are perhaps the most puzzling. In the 'Biographische Einzelnheiten' he says:

"Ich besuchte auf dem Wege Friederike Brion. . . . . Der grösste Theil der Unterhaltung war über Lenzen. Dieser hatte sich nach meiner Abreise im Hause introduzirt, von mir, was nur möglich war, zu erfahren gesucht, bis sie endlich dadurch, dass er sich die grösste Mühe, meine Briefe zu sehen und zu erhaschen, misstrauisch geworden. Er hatte sich indessen nach seiner gewöhnlichen Weise verliebt in sie gestellt, weil er glaubte, das sei der einzige Weg hinter die Geheimnisse der Mädchen zu kommen; und da sie . . gewarnt . . . . sich zurückhielt, so treibt er es zu den lächerlichsten Demonstrationen des Selbstmordes, etc."

The meeting between Goethe and Friederike took place Sept. 25, 1779. On Sept. 28, 1779, Goethe writes to Frau von Stein about this same meeting, but does not even mention the name of Lenz. Besides, he expressly says:

"Nachsagen muss ich ihr, dass sie auch nicht durch die leiseste Berührung irgend ein altes Gefühl in meiner Seele zu wecken unternahm."

11 Dorer-Egloff, 'Lenz und seine Schriften,' pp. 180 ff.

It seems almost impossible for Friederike to have spoken of Lenz's love without touching upon her former relation to Goethe. We have here then two diametrically opposed accounts of the same event. Naturally we ought to place much more reliance upon that account which was written almost immediately after the meeting to a person to whom Goethe confessed his inmost thoughts than upon the note which was written thirty-four years after the meeting took place. Erich Schmidt, in his admirable monograph on Lenz, says, with reference to this note in the 'Biographische Einzelnheiten:'

"Goethe's Concept beruhend auf einem Gespräch mit Friederike bei jenem Besuche 1779, ist nicht zuverlässig."[12]

Froitzheim in his efforts to interpret the whole conduct of Goethe unfavorably, assumes that Goethe's letter to Frau von Stein and the motives for visiting Friederike expressed therein, are mere poetic invention, and that his real reason for going to Sessenheim in 1779, was to find out whether the letters which he had written to Friederike had been seized by Lenz.[13] In other words, Froitzheim, in order to make his assumptions about the relations of Goethe to Lenz fit in all their parts, regards Goethe's deeply-felt letter to Frau von Stein as a piece of poetical fancy, and prefers to trust a note which was jotted down thirty-four years after the event in question. The motives which he attributes to Goethe for visiting Friederike are incompatible with the poet's character. Froitzheim mistakes the very life-spring of the whole poetical activity of Goethe which was in a large measure but the expression of individual experiences. Every student of Goethe knows how much the great poet condemned his own conduct toward Friederike, how deeply moved he was even late in life when he spoke with Eckermann about this relation, and how some of his great poetical creations like Weislingen and Clavigo are directly founded on this experience. How absurd is it, therefore, to suppose that the only motive which led Goethe to see Friederike again was merely to satisfy an ignoble fear lest a supposed enemy had

12 Erich Schmidt, 'Lenz und Klinger,' p. 11.

13 Froitzheim, 'Lenz und Goethe,' p. 69.

seized his letters! Besides, to distrust any of Goethe's letters to Frau von Stein, whenever it suits our convenience, is to overthrow the fundamental principles of sound criticism. It will be necessary to prove the general or partial untrustworthiness of that correspondence before we can venture to ignore any particular letter.

If, therefore, there is any reliance to be placed on the note in the 'Biographische Einzelnheiten,' we must assume that for some reason Goethe's letter to Frau von Stein does not contain a full account of the meeting with Friederike,—that it purposely omits his conversation with Friederike about Lenz. The reason may have been that the whole Lenz episode was a painful one to Frau von Stein, since, as I believe, she was involved in the catastrophe which led to the expulsion of Lenz from Weimar. In that case, Goethe would naturally have avoided the subject. Even if this hypothesis be true, we cannot escape the conclusion that Goethe has confused in his note two distinct visits of Lenz to Sessenheim. We know that Lenz was in Sessenheim in the summer of 1772, and that he there fell in love with Friederike. Of the genuineness of his affection no one will doubt who does not, like Düntzer, approach the subject with a determination to prove Goethe's statements right in every particular.[14] Lenz's correspondence with Salzmann on that subject lies before us, and is one of our best sources for the study of Lenz's character at that time.[15] The difficult points to the correspondence,—namely, Lenz's assertions about Friederike's love for him, can be explained when we remember that one of the peculiarities of Lenz's character was a lively exaggeration of everything pertaining to himself. So, for instance, he believed that Cleophe Fibich loved him, because in a playful moment, she laughingly said that she wished a man like him for her husband.[16] It was this unfortunate blindness of Lenz which made him believe that Friederike loved him and which was one of the main causes of his later sorrows. If, therefore, his love for Friederike was genuine, and if we remember that in 1772 Lenz and Goethe were mere distant acquaintances, it is hard to understand how any such plotting as Goethe attributes to Lenz in his note was at that time possible.

Toward the end of 1777, or early in January, 1778, Lenz seems to have visited Sessenheim again. We learn this from the touching account of Pastor Oberlin of Steinthal in Alsace. Here Lenz appeared January 20, 1778, in a terrible condition, probably shortly after his visit to Sessenheim. His outbreaks of insanity at the house of Pastor Oberlin were so violent that he made several desperate attempts to commit suicide by jumping out of the window. What the exact nature of this second meeting with Friederike was, no one can tell. Oberlin informs us that the very mention of the name of Friederike caused him intense pain. Bitter as were then his feelings toward Goethe on account of his expulsion from Weimar, December, 1776, and half mad as he was, it is entirely possible that he slandered Goethe before Friederike and even tried to seize some of Goethe's letters. This violent conduct may have caused some unhappy scenes in Sessenheim, and these Friederike may have related to Goethe when he visited her in 1779. When in 1813 Goethe wrote the puzzling note in the 'Biographische Einzelnheiten,' the great lapse of time since the happening of the events and the decidedly unfavorable opinion which he then had of Lenz's character, may have made him unconsciously confuse two distinct periods, and represent Lenz to have been his enemy as early as 1772.

We have now come to the gist of the matter. The explanation for the severity of Goethe's estimate of Lenz in 'Dichtung und Wahrheit' and in the 'Biographische Einzelnheiten,' for his suspicions and accusations and for the confusion of the few facts which he mentions about him, is to be sought in the catastrophe which befell Lenz in Weimar in November, 1776. Lenz's "Eseley" wounded Goethe so deeply that ever afterward he viewed the whole conduct of Lenz toward himself solely in the light of that unfortunate event. While Herder, Karl August, Wieland, and others deeply pitied the poor poet when they heard

14 Düntzer, 'Aus Goethes Freundeskreise,' pp. 87–131.

15 August Stöber, 'Lenz und Friederike,' 1842.

16 Froitzheim, 'Lenz und Cleophe Fibich,' p. 65.

of the violent outbreaks of his insanity, Goethe alone seems to have remained unmoved. The very mention of the name Lenz seems to have been disagreeable to him. So Wieland writes to Merck in 1777:

"Lenz jammert mich, erkundigt euch doch, wie für ihn gesorgt ist, ob man ihm etwas helfen kann. Ich wag' es nicht Goethen Etwas davon zu sagen."

An impartial study of Lenz's life shows conclusively that up to the Weimar period a warm friendship existed between the two poets. Some of Lenz's writings of 1774 and 1775 amply prove this. The 'Pandaemonium Germanicum' mercilessly satirizes the army of rhymesters and critics, and exalts Goethe as the true poet. The letters which Lenz wrote in 1775 in defense of Werther are unfortunately lost, but Goethe regarded them as so excellent that he urged their publication. Fritz Jacobi prevented it.[17] Goethe himself mentions a dramatic composition of Lenz's, 'Über unsere Ehe,' which glorified their friendship. It is true that in the latter work and in the 'Pandaemonium Germanicum,' Lenz places himself by the side of Goethe as his equal in genius. To us such a comparison appears absurd, but in 1774 and 1775, when men like Klopstock and Voss ascribed the 'Hofmeister' to Goethe, the vain Lenz might with some reason have thought himself Goethe's equal. In the correspondence of that time their names are often mentioned together as intimate friends and co-workers. In May, 1775, after Goethe departed from Strassburg, Lenz wrote the following verses about his friend which delicately express his feelings toward him:

"Ihr stummen Bäume, meine Zeugen!
Ach! Käm er ungefähr
Hier, wo wir sassen, wieder her,
Könnt ihr von meinen Thränen schweigen?"[18]

It was in Weimar that the relation between the two poets gradually changed. Lenz came to Weimar April 1, 1776, uninvited. Froitzheim, wishing to represent Lenz in as favorable a light as possible, tries to prove that he was invited to Weimar as court-reader.[19] He bases his argument on a few enthusiastic letters of Lenz from Weimar. By interpreting them literally and by ignoring Lenz's tendency toward strong exaggeration, he tries to prove his point. But when Lenz writes to Maler Müller:

"Schickt mir doch euren 'Golo,' ich hab ihn dem Herzog vorzulesen versprochen. . . . Ich komme den ganzen Tag nicht vom Herrn weg,"

it is by no means necessary for us to assume that Lenz was an appointed court-reader. Nor will several such letters prove it. Until more convincing facts are brought forward, we shall have to accept the old view that Lenz came suddenly and uninvited to Weimar, with hopes of improving his fortunes. The previous sorrows of his life, the undue severity of his father, his unfortunate loves and especially his unhappy passion for Henriette von Waldner, his hard labors to sustain himself in Strassburg,—all these burdens coming upon him almost at the same time, had well-nigh ruined his naturally delicate constitution. Almost all the accounts which we have of his conduct in Weimar show that his mind was morbid and his health broken. As soon as he made known his whimsical nature to the Weimar people, he was treated like a sick, spoiled child, whose little tricks and fancies were laughed at as long as they did not overstep the bounds of propriety. We also learn that his extravagant conduct had sometimes to be reprimanded. All this must have been very disagreeable to Goethe, whose position in Weimar was then by no means firmly established, and also very painful to the vain and sensitive Lenz. If we may trust the 'Waldbruder,' Goethe urged Lenz to change his conduct, but such advice, if given, must have merely cooled the relation between them. How deeply wounded Lenz felt by the behavior of the Weimar circle toward him, we learn from his 'Tantalus,' which was written in the summer of 1776. He here represents himself as a Tantalus who had fallen from the grace of the Gods and who must now pay severe penalties for the presumption of having wished to live among the happy immortals. Among the Gods who make sport of him, we find Apollo-Goethe. Lenz's bitter disappoint-

17 Briefwechsel zwischen Goethe und F. H. Jacobi, pp. 48 ff.

18 Karl Weinhold, 'Gedichte von Lenz,' p. 145.

19 Froitzheim, 'Lenz und Goethe,' pp. 27 ff.

ment in Weimar had doubtless made him envious of Goethe. He too, he thought, was a great dramatist, a "Genie,"—in the opinion of many, the equal of Goethe. But while fortune had placed constant obstacles in his path and had made life a burden to him, she was showering upon Goethe her brightest favors. Goethe was the much admired and brilliant member of the court of Weimar, while he was an object of laughter or at best of pity. Sensitive as he was, he keenly felt the contrast.

Tired of Weimar and of the world, he withdrew in July to Berka, near Weimar, and lived there as a recluse, brooding over his sorrows. Early in September, Frau von Stein invited him to come to her country-house in Kochberg and to read Shakspere with her. Kind as this invitation was, it was destined to bring sorrow to both poets. Of course Lenz was overjoyed. Goethe, however, who at that time was passionately in love with Frau von Stein, felt deeply grieved, we may almost say, envious. We learn this from his letter to Frau von Stein of September 10, 1776. He writes:

"Ich schicke Ihnen Lenzen, endlich hab ich's über mich gewonnen. O Sie haben eine Art zu peinigen wie das Schicksaal, man kann sich nicht darüber beklagen, so weh es thut. Er soll Sie sehen und die verstörte Seele soll in Ihrer Gegenwart die Balsamtropfen einschlürfen um die ich alles beneide. . . . . Und ich —zwar von mir ist die Rede nicht und warum sollte von mir die Rede seyn,—etc."

The tenor of the whole letter shows irritation and jealousy, which Goethe tries in vain to suppress.—Lenz stayed in Kochberg till October 31. The "Eseley" took place November 26. The close succession of these two events makes the conclusion almost unavoidable that there was some connection between them. It is almost certain that, susceptible as Lenz was, he too fell in love with the lady. The poem which he wrote upon leaving Kochberg certainly shows a passionate admiration for Frau von Stein.[20] Besides the poem we have also a letter of his which he wrote November 3 to Frau von Stein, in which he expresses in intense language his deep sorrow over his departure from Kochberg. He ends this letter with the following words:

"Nur so viel bleibt mir davon übrig, dass mir die Gegenwart im Vergleich mit der Vergangenheit als der Gipfel aller Pein erscheint.[21]

It is in this passion of Lenz for Frau von Stein that we must look for the root of the difficulty. Two poets—once friends—are in love with the same woman. If we add to this the unhealthy condition of Lenz's mind, his disappointment, and his irritation with the whole society of Weimar, it is clear that a rupture was unavoidable. How it came about we do not know; but it is certain that, in a moment of passion, Lenz prompted by envy, wrote a "pasquille," probably two, which rudely and ungenerously slandered the relation of Goethe to Frau von Stein. Nothing could have inflicted a deeper wound upon Goethe. The letter which he wrote to Frau von Stein on the day of Lenz's departure from Weimar shows how injured he felt. He writes to her:

"Die ganze Sache reisst so an meinem innersten, dass ich erst daran wieder spüre, dass es tüchtig ist und was aushalten kann."

Froitzheim tries to prove that the "pasquille" was nothing else than the 'Waldbruder,' which Lenz probably finished at that time in Berka.[22] He thinks that the letters of Rothe (Goethe) to Herz (Lenz) in the 'Waldbruder,' in which Rothe expresses his worldly and selfish views of life, are essentially the same as those which Goethe wrote to Lenz in the summer of 1776, when the latter was in Berka. Inasmuch as no such letters of Goethe to Lenz are in existence, we can neither accept nor reject Froitzheim's views. They will have to remain hypothetical until further material is discovered. But that the 'Waldbruder' was the one and only "pasquille" which caused Lenz's expulsion can by no means be admitted. For, though the 'Waldbruder' represents Rothe as a selfish Epicurean, there is nothing in the whole work which can have given Goethe so much pain and have caused the expulsion of Lenz from Weimar.—We know that the "pasquille" which brought about the catastrophe was of so serious a nature, that by mutual agreement the whole Weimar society determined never to speak or

20 Tieck, 'Gesammelte Schriften von Lenz,' iii, 252.

21 Froitzheim, 'Lenz und Goethe,' p. 48.

22 Froitzheim, 'Lenz und Goethe,' pp. 47, ff.

write about it, and it is due to this fact that it has been hitherto so difficult to find out its exact character. The 'Waldbruder' far from containing such objectionable material, was deemed by Goethe and Schiller harmless enough to be published in the 'Horen' in 1797. Besides, the 'Waldbruder' contains nothing which could have wounded Frau von Stein. That she and not Goethe alone, as Froitzheim contends, was attacked in the "pasquille," we learn from Goethe's own letter to her written in March, 1781. He writes:

"Hier ist ein Brief an Lenzen, Du wirst daraus ersehen, was und wie Du ihm zu schreiben hast."

Goethe and Frau von Stein had received letters from Lenz in 1781, and in answering them, they thought it well to have the contents of their letters to Lenz correspond—a sufficient proof that their feelings and relations to Lenz were the same.

The treachery of a friend whom he had once loved and trusted Goethe could never forget. Every act of Lenz which appeared to him in any way suspicious was brought into relation with the catastrophe in Weimar. In looking back upon Lenz's career it actually seemed to him as if Lenz, from his first appearance in Strassburg, had for some reason determined to follow up his tracks in order to harm him. Lenz's love for Friederike, following so soon after his own, his stormy dramas, which in the eyes of the public had such similarity to his own as to be attributed to him, his sudden appearance in Weimar, his love for Frau von Stein,—all this had to the aged Goethe the appearance of an early conceived and inexplicable scheme on the part of Lenz to injure him. And so, with the disposition to interpret every fact that he could think of, to the disfavor of Lenz, he attributed ignoble motives to Lenz's note to the 'Anmerkungen,' to the sudden publication of 'Götter, Helden und Wieland' and to the Friederike episode. It is only in this way that I can explain Goethe's severe judgment upon his character in 'Dichtung und Wahrheit,' and it seems to me as if Goethe had the unfortunate event of November, 1776, in his mind, when he wrote:

"Auf diese Weise war er zeitlebens ein Schelm in der Einbildung, seine Liebe wie sein Hass waren imaginär, mit seinen Vorstellungen und Gefühlen verfuhr er willkürlich, damit er immerfort etwas zu thun haben mochte."

This judgment is by no means shared by other friends and contemporaries of Lenz, who knew him almost as well as Goethe did. It seems to me that if Lenz had died just before his appearance in Weimar, Goethe's judgment upon him would have been quite different.

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THE LIFE AND GROWTH OF WORDS IN THE FRENCH DIALECT OF CANADA.

A Canadian poet sings:

"In the sea-port of St. Malo, 'twas a smiling morn in May,
When the commodore, Jacques Cartier, to the westward sailed away,"

and since that May-day in the early years of the sixteenth century, there have been many changes in the land which it was his good-fortune to discover, and which was afterwards colonized by the hardy peasants of north-western France. The *Relations* of the Jesuits, the narratives of Champlain, Lescarbot, Le Clercq, and other less-known chroniclers, tell of a time of adventure and peril, of grand aspirations but dimly realized. Donnaconna, Domagaya and Taiguragui are forgotten, or live here and there in story, while their race is swiftly passing away, blighted by the civilization of the whites and its attendant evils, or mingling with the race of the conquerors and so perpetuating their blood for a few centuries more. No portion of the study of Canadian-French life and history can be more of interest than the investigation of the changes which their speech has undergone in the course of more than three centuries of varied progress and development. It is not intended here to cover the whole ground of Canadian-French linguistics, but to discuss briefly one of its many aspects. In his useful little book, 'La vie des mots étudiée dans leurs significations' (Paris, 1887), M. A. Darmesteter treats, with special reference to French, the logical, psychical, historical, social and physical

causes which bring about modifications in the senses and meanings of words, together with the questions of linguistic contagion, reaction, and the struggle for life that is ever going on among words, in which the fittest survive as determined by adaptability to environment. Nowhere, perhaps, are these laws of the life and growth of verbal significations better illustrated than in French-speaking Canada; nowhere else, indeed, has the necessity for modification been greater, since here the circumstances attendant have been such that variation has been the inevitable result. The Picard, the Norman, and the Breton, settling upon the banks of the great St. Lawrence, found themselves, in all truth, in a new world. Around and about them a new fauna and a new flora, in many respects at least, and to preserve their lives and build up a new France they had, many of them, to devote themselves to pursuits and industries different from those which they had followed in their mother-land across the seas, their *sprachgefühl* was quickened and called again to life, new words arose and old ones clothed themselves in meanings they had never had before, while Old French words, preserved by the conservatism of agriculture or of religion, linger still beneath the shadow of Cape Diamond or in the valley of the Gatineau, long after the French Academy has ceased to include them in its great dictionary.

Among some African and American primitive races there is a curious practice in vogue of removing from the vocabulary of the tribe a word resembling in sound the name borne by a chief lately deceased. Akin to this fashion is the habit of dropping a word, the signification of which is associated in the minds of those using it with some disagreeable or unfortunate event. Modern tongues afford numerous examples of such tabooing. Let me cite a very curious one from Quebec. M. P. A. de Gaspé tells us ('Le Chercheur de Trésors,' 1878, p. 19) that the *habitants* (*paysans*, their countrymen of Old France would call them) never say *entrez!* or "come in"! but always *ouvrez!* or "open the door"! the reason for this he states thus:

"Les cultivateurs canadiens ne disent jamais *entrez*; mais *ouvrez*. Cet usage est fondé sur une vieille légende qui rapporte qu'une jeune femme ayant un jour répondu à quel qu'un qui frappait; 'entrez,' le diable entra et s'empara d'elle."

We see here how a word died; let us now look into the birth of one. In the region of the Saguenay, for many years in the present century, one Peter McLeod, a Scotch *métis*, or half-breed, was a prominent figure. He was particularly well-known in the lumbering districts, and when the firm of Price Brothers at Chicoutimi, instead of paying their employés in cash, issued to them from their store notes for sums varying from five cents to five dollars, valid only in the Saguenay country, the necessity arose of coining a new word. There was no delay. Remembering *Peter* McLeod, the ingenious French-Canadians termed these notes *pitons*. As M. Buies, who gives an interesting account of the incident, remarks:[1] "From *Peter* to *Piton* is only a step; the transition is easy. It is not giving names that embarrasses the French-Canadian."

But to proceed to the more detailed discussion of the subject. When the immigrants from France arrived in what is now the Province of Quebec, they found in possession of portions of the country Indians of two distinct linguistic stocks, the Iroquoian and the Algonkian. It was but natural for the newcomers to adopt many words from the vocabularies of the aborigines, as is bound to be the case where one people intrudes upon or incorporates another. These words of Indian origin are mostly Algonkian—kin to the speech of Pocahontas, King Philip, and Tecumseh—and have generally retained the significations which they possessed in the languages from which they were originally taken. Of animals the *carcajou* (Gulo luscus), the fisher or *pékan* (Mustela piegan), the *wapite* (Cervus canadensis) and probably also the *caribou* (Rangifer canadensis); of reptiles the bull-frog or *wawaron* or *ouaouaron* (an Iroquois word); of fishes the *toulibi* (Coregonus quadrilateralis), the *ouinaniche* (or *ouananiche*), or land-locked salmon (Salmo amethystus), the *achigane* or black bass, the *maskinongé* (Esox estor); of birds the *cacaoui* or *cancanwi* (Harelda glacialis); of plants and fruits the *pembina*

1 'Le Saguenay' (1880), pp. 110-111.

(Viburnum edule), the *sacacomi* (Uva-ursi arctostaphylos), the bear-berry or *mascouabina*, the cranberry or *atoca* (Viburnum oxycoccos), the *sawoyan* (Coptis trifoliata), the *tamarac* (Larix Americ.), the hickory or *pacane* (Carya olivaeformis)—all these and others have retained their aboriginal names. By way of the English of the United States have come into French-Canadian a number of words of ultimate Indian origin; for example, *mocassin* (the feminine form *mocassine* also occurs), *ouigouam*, *squaw*, *succotash*, *soupâne* (porridge; the *suppawn* of New England), *tomahawk*, *totem*, *wampum*. Other words derived directly from the Indian dialects are: *babiche*, a leather or eel-skin thong, *manitou*, spirit, génie, *maskèg*, marsh, swamp, *micoine*, *micouaine*, *micouane*, *micouenne* (all these forms are in use), a wooden spoon, *mitasse*, leggings, *nagane*, cradle, *nigogue*, fish-spear, *ouache*, *ouage*, *ouiche*, *watch*, the house of a beaver or muskrat, *ouragane*, a vessel or dish of birch-bark, *pémican*, the well-known preparation of dried beef and grease—the staple food of the old *voyageurs*, *sagamité*, a species of porridge, *tabagane*, *tabogine*, *tobagane* (our *toboggan*), *watap*, root of pine or tamarack, *apola*, a sort of stew, etc. From the West Indian and South American tongues Canadian-French has inherited several words in common with French Spanish and English: *canot*, *pirogue*, *pagiae* (paddle), *tabac*. The word *tabac*, although now recovering its status, was threatened at one time with extinction by *pétun*, a word of Brazilian origin, found in seventeenth century French, which had as derivatives *pétuner*, to smoke, *pétuneux* or *pétuneur*, a smoker, *pétunoir*, a tobacco-pipe. To the French-Canadian *patate*, or *patake*, as it is often pronounced, replaces *pomme de terre*, having lost the old meaning of "sweet-potato." *Savane*, which is probably of native American origin, signifies in Quebec a swamp rather than a meadow or plain, as in French and Spanish. Here too, *boucane* and its derivatives possess a breadth and also a limitation of meaning not peculiar to them in the French of France. *Boucane* signifies "smoke," while *boucanière* is applied both to the burning coal areas of northern Canada, and to a "smoke-house" for drying meat.[2]

2 The subject of "Indian Words" in French-Canadian has been treated at length by the present writer in *American Notes and Queries* (Philadelphia), Vols, i, ii, iii, also by Prof. A. M. Elliott in *Amer. Journ. Philol.*, viii, 133-151, 338-342.

There is another class of intrusive words, which cannot be treated of here, namely, words that have crept into the French-Canadian dialect from the English spoken in Canada and the United States. Perhaps the most important influence excited by the speakers of English has been in forcing a changed meaning upon words which are perfectly French in form and previous signification; for example, *trouble* (in the sense of *peine*), *notice* (for *avis*), *rappeler* (in the sense of *rapporter*, in speaking of a law), *supporter* (for *appuyer*), and a host of others in more or less common use. The contact of French and English has been studied at length by Prof. Elliott,[3] and as this aims at no more than a brief discussion of that part of the language which is essentially French, though not the French of France this passing reference to the English element must suffice for the present.

Let us now for a few moments visit the region of the Gulf of St. Lawrence with its fishing and hunting industries. On the littoral of Quebec and New Brunswick, in the Magdalen Islands, in the isles of Miquelon, Langley and St. Pierre, sole remains of the French colonies in North America, the student will find ample material for philological investigation. The flat-boat used by the fisherman of Miquelon and the French shore of Newfoundland, called in Quebec *un flatte* is here termed *ouari* (probably from English *wherry*); the fish employed for bait is *boîtte* or *bouette*; a tin fish made in imitation of the caplin and employed in cod-fishing is known by the expressive name of *le faux*, while at night this staple fish, as well as the squid, here called *encornet* (horned), is taken by means of an instrument termed *turlutte*. The enumeration merely of the terms used in the preparation of the cod (still called *molue* by some), from the time it is *piquée* (ripped open, *éventrée*), placed on the *chaffauts* (stages on piles, half in the water), where it is beheaded, then taken to the *vigneaux* or *vignots* (long moveable platforms of branches), till it appears in its exportable state, would take up more space than is at my disposal. The eggs of the

3 *Amer. Journ. Philol.*, x., 133-158.

cod used in France as baits for sardines, are called *rogne* (the same word as our English *roe*, which was formerly spelt *roan*). When it is desired to make cod-liver oil, a sort of inverted cone is built of boards, over a large vat sunk in the ground, and upon it the livers of the fish are heaped up. The bottom of the structure is perforated, and it bears the curious name of *cageot*.

In this region too we find many interesting names of birds and fishes: *moyac*, *garrot*, *cacaoulte* (evidently a variant of *cacaoui*, mentioned above), *macreuse*, *pigeon de mer*, *bacayère*, all species of ducks; *flétan*, a sort of flat-fish; *chat-de-mer*, a species of eel-pout; *poisson armé* (Lepisosteus longirostris); the *goget* (French *barbeau*), a species of mullet, known on the coast of Gaspé as *choque-mort*, an entirely different name; *gibbar* (Orca gladiator); *te coureur*, which name the fishermen of Quebec have given to the short-nosed sturgeon (Acipenser brevi rostris). The Sable Island "bloater" is called *soufflé* and the Labrador herring *poutis*. Here the white whale is termed *marsouin*, not the porpoise, while to the *phocera communis* the name *poursit* or *pourcil* is given. The seal is generally known as *toup-marin* or *veau-marin*; to a species which frequents the harbors the fishermen of the Lower Saint Lawrence have applied the expressive term *loup-marin d'esprit*, while another species (Phoca greenlandica) is called *le brasseur*.

Two words, however, in use in the Gulf region merit special mention. At St. Pierre the snow-storm brought on by the winds from the north and north-east is termed *poudrin*, a word closely related to *poudrerie* of Quebec and the North-West, a beautiful expression applied to the snow-flurries caused by high winds. *La poudrerie* is the word of which M. Oscar Dunn in his 'Glossaire Franco-Canadien,' says: "Le mot est pur franco-Canadien, et c'est le chef-d'œuvre de notre langue." In St. Pierre and Miquelon we find also the word *sapinette*, which in French should signify "little fir" or something of the sort (compare *épinette*), but which by a curious turn of the linguistic instinct, means "spruce beer."

The bird-names of the Province of Quebec are full of interest, for here, perhaps, the *habitant* is seen at his best. In his works on the ornithology of Canada, M. C. E. Dionné[4] has recorded for us a number of the more common French Canadian bird-names. In Cartier's account of his voyages, there is mention of birds, which he says "we called *godets* and *margaulx*," and it is curious to find these names preserved in the language of the fishermen and *habitants* of the Gulf as *godets* and *margots*, species of sea-birds. The *margot* or *margau* is now the gannet or solan goose (Sala bassana), also termed *te fou* (in the dialect of Ions in Isère, it is the pie that is called *margot*); the *godd* is the penguin or razor-billed auk (Alca torda). The names *moyac* (or *mouniac*), a sort of eider-duck (Somateria mollissima), *quac* (or *couac*), night-heron (Nyctiardea grisea), *corbigeau* or *corbijeau*, a species of curlew (Numenius hudsonius), go back at least to the seventeenth century as they are found in writers belonging to the early years of the eighteenth. In France *outarde* signifies "bustard," but in Canada *outard*, *outarde* or *outarte* denotes the Canada Goose (Bernicla canadensis) the young of which are termed *pirons*. Hennepin, in 1688, however, speaks of "outtards ou coqs d'Inde." Other names of sea-birds are *marmette*, guillemot (Uria ringvia), *huard*, loon or great northern diver (Colymbus torquatus). Some names are known only in a limited area of the Province. Thus, on the lower St. Lawrence the hunters term the golden-eye duck (Bucephala clangula) *pisque*, while in the vicinity of Quebec and Sorel the prevalent name is *canard caitle*; in certain parts of the north shore of the river the name *basque* is given to the velvet-duck (Œdemia velvetina), while the name *atouette* as applied to various species of snipe, not larks, as in France, is particularly well-known in the vicinity of the city of Quebec, where in August occurs what is termed *ta grande mer des alouettes*.

A rather peculiar creation is *canard branchu* the name (found in Charlevoix in the year 1744) given to the wood duck (Aix sponsa) from the fact that these birds are accustomed to perch upon the branches of trees, as indeed is hinted also by the common English name.

4 'Les Oiseaux du Canada' (1883); 'Catalogue des Oiseaux de la Province de Québec' (1889).

There are a number of names which in Canada denote birds unlike in species those to which they apply in Old France. The song-sparrow (Melospiza melodia) is called *le rossignol* (nightingale) and the bay-winged bunting *le rossignol des champs* (Fringilla graminea). The name *ortolan*, which in French of France seems limited to the Emberyza is here given to the shore-lark (Eremophila cornuta). Other interesting names are: *le petil pissous*, a sort of linnet (Fringilla linaria); *goglu*, the bob-o'-link, or rice bird (Icterus agripennis); the *cossade*, a sort of marshhawk or buzzard (*Falco hudsonius*) the *émerillon* or sparrow-hawk (Falco sparverius); and the *tourte* (not *tourtre*) by which name the wild pigeon is universally known in French Canada (analogous is *marte*, marten, which in France is *martre*).

Name-giving by color has always played an important part in ornithological nomenclature. In Quebec we have: *l'oiseau jaune*, the summer warbler (Sylvia citrinella), a term applied also to the American goldfinch (Fringilla); *l'oiseau rouge*, the purple finch (Fringilla purpurea); *l'oiseau blanc*, the snow-bunting (Emberyza); *l'oiseau gris*, the chipping sparrow; *l'oiseau bleu*, the indigo-bird, known also as *le ministre*; *l'oiseau bleu et roux*, the blue-bird (Sylvia); *cou blanc*, the ring-necked plover (Tringa hiaticula); *perdrix blanche*, the rock ptarmigan (Lagopus rupestris), also the willow ptarmigan (Lagopus albus); *canard gris*, the gray duck (Chaulclasmus streperus).

Of names given to birds on account of their notes there are many in Quebec. The most beautiful of all is *la flûte*, the wood-thrush (Turdus melodus), which every child knows. Other more or less onomatopoetic names are: *le chat* (also *merle chat*), the cat-bird (Mimus carolinensis); the *pipi* (or *pipit*), also called *alouette pipi*, the titlark (Anthus spinoletta); the *siffleur*, or white-throated sparrow (Zonotrichia albicollis); *piou-piou*, the tawny thrush (Turdus Wilsonii); *tri-tri*, the king-bird (Tyrannus carolinensis), *quac* (or *couac*), the night-heron (Nyctiardea gardeni); *kakawi* or *cacaoui*, the long-tailed duck (Harelda glacialis); *bois-pourri*, the cuckoo. *Cacaoui* and (possibly) *tri-tri* are of Indian origin ultimately. The night-jar or whip-poor-will (Caprimulgus) is given the curious name *pomme-pourrie* (rotten wood).

There are not wanting many apt descriptive names and names given on account of resemblance, real or fancied with other things. Of such may be cited: *le roi des oiseaux*, the appropriate appellation of the scarlet tanager (Pyranga aestiva) with its magnificent plumage; *le récollet*, as the cedar-bird (cherry-bird) is termed by reason of the similarity of its crest to the capuchon of the *Récollet* monks; *carouge commandeur*, the red-winged blackbird (Agelæus phœniceus); *pigeon de mer*, the black guillemot (Tria grylle); *perroquet de mer*, mormon aretica; *canne de roche*, a species of duck (Histrionicus torquatus); *becscie* or *becci*, another duck (Mergas merganser); *pique-bois*, the hairy wood-pecker (Picus villosus). To the golden wood-pecker (Colaptes auratus) the curious name *poule des bois*, or wood-hen is given, while the golden-winged wood-pecker (flicker, highholder) is known as *pivart*.

Having dwelt at some length upon names of birds let us now turn to those of animals. In the works of La Hontan (in 1704) and other early travellers we meet with the expressive term *bête-puante* applied to the skunk (Viverra mephitica), which is still in use along with *putois* and *enfant du diable*. Of early occurrence also is *suisse*, a name given to the chipmunk (Sciurus striatus) from the resemblance of its body to the striped guards (*Suisse*, that is Swiss) of the Pope. With the *habitant* of Quebec the *chat sauvage* (or rather *chât savâge*) is not, as one might expect, the lynx, or wild-cat, *loup-cervier*, called sometimes *pichou* (a word derived from an Algonkian Indian dialect), but the raccoon (Procyon lotor). The wood-chuck or ground-hog (Arctomys pruinosus) bears the name *siffleur* (more often *siffleux*) or "whistler."

The great lakes and fresh water ways of eastern Canada and the great North-West abound in fish for which new names had to be found. As pointed out above, many Indian words were appropriated, some of them quite early in the history of the country, *achigane* (black bass) dating from before the time of Hennepin (1688). Some of the most interest-

ing of French Canadian fish-names are the following: *Carpe blanche* (Catastomus hudsonius); *carpe-rouge* (C. fosterianus); *doré* (pickerel): *poisson blanc*, a word dating back to the seventeenth century, the white-fish of the lakes (Coregonus albus); *poisson bleu* (Coregonus signifer); *crapais* or *crapet*, the sun-fish (Pomotis vulgaris); *le gros bossu*, sometimes applied to the black bass; *crapaud de mer* (Cottis hexacornus), a species of bull-head; *l'inconnu*, a sort of salmon-trout (Salmo Mackenzii). The two words *picconu* (or *picconoo*), the name of the Catastomus leseurii, and *laquêche* or *nacaiche* (Hyodon clodalis) are of very uncertain etymology. The perch is called *la perchotte* or *la perchaude*, which latter becomes by folk-etymology *la perche chaude*.

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*TARABIN-TABARIN.**

III.

The derivation of *Tabarin*, assigned and accepted almost unquestioningly since its appearance, has been from the word O. Fr. *tabar*, *tabard*, *tabart*, Eng. *tabard*, O. G. *tabert*, *tappert*, M. H. G. *tapfart*, *taphart*, Holl., *tabbaart*. But the G. is from the Fr. and Italian *tabarro*, Sp. and Port., *tabardo*, *tavarro*, while Kymric has *tabar* and Middle Ages Grk. ταμπάριον. The definitions are almost as numerous: "a sleeveless coat" (Skeat); "a coat," "a cloak," "a jacquet"; Cotgrave says: "a long riding cloke or garment": others, "short"; Littré says: "of green serge." Villon's reference would settle it

> "Et a chacun un grand *tabard*
> De cordelier jusques aux pieds,"

were it not that nobles and heralds certainly wore it short. As far as *Tabarin* himself is concerned we are told in c. 24 of Daniel Martin's 'Parlement Nouveau ou Centurie interlinaire de devis facetieusement serieux et serieusement facetieux,'[1] where *Tabarin* is taken as the type of the charlatan: Pourquoi l'appelloit-on *Tabarin*

> "Parcequ'il avoit un mantelet (qu'on appelle *tabarino* en italien, de *tabarro*, manteau) avec lequel et son fantastique chapeau il faisoit mille singeries."

In this we have the usual and unsupported evidence, even if it be contemporaneous. The seventeenth century mind did not reason accurately on grammatical and historical things. It may have made, as the English did in the case of *Tabarder* (a Queen's College, Oxford, scholar), the *Tabardus* of Low Latin (see Du Cange, 'Gloss. Med. et Inf. Lat.') into a lengthened form with suffix *-inus*. In this the *d* or *t* would have been dropped. But by this process of "affublement" of a termination *-inus* we may be allowed to add it just as well to any other suggestive root. The whole question, if we dispute the origin of the word as assigned, hinges upon this point of the dress. That, according to Diez, *Tabar* itself may have come from *tapis*, *tabis* (Fr.; It. *tabi*; cf. *tapestry*, *tabby*, etc.); and that thus, we add, a connection might have sprung up between variegated coloring and its wearer, and been suggestive of the clown, party-colored garments and 'popular' theatricals, cannot hold in this case, for we know that *Tabarin* was dressed in white. But was or would the cloak, *tabar*, have been the striking fact in *Tabarinic* representation? Let us see. In the first place, in the very construction of the original theatre, as is evidenced by the word and the pictures of *treteaux*, the stage must have been small, narrow, scarcely more than the width of the street at whose angle it was originally placed for purposes of background. Even transferred to a public square, as can be seen at any provincial fair in France at the present time, the width would not be much greater. Nor would the *tabar* represent much or aught dramatic or amusing to the popular mind. It had been at first the garment of both men and women. As the frock of the peasant, it was nothing new. As the nobleman's or herald's habit, it had aristocratic pretensions or suggestions utterly out of place on such a stage or in the kind of plays presented there. Nor is there any proof that the 'trickery' of these charlatans was that of the magician needing a cloak, large or military, for covering sleight-of-hand or paraphernalia, and whose

* In Vol. ix, No. 1, col. 17, read: "geoius of farce" and "That T1 aod T2 are the same word is not provable."

1 Quoted on p. ix of Tabarin's 'Œuvres,' vol. i.

size would not be that of the *tabar*, short or small mantle (as the diminutive Italian form in the quotation above shows). Again, the short cloak has not played an independent role in stage-history. And if *Tabarin* set the fashion of laugh and antics by his use of such, why did not his followers continue his tricks with the *tabar* in the same way as they universally plagiarized his puns, and adopted his buffoonery and jokes? If, as we are told, Pierrot *took* up the *tabar* which fell from his shoulders, no sign of it remains. Dramatic or stage-successes of any kind, by act or word, die hard. Some survival should have remained or left its mark in the following literature. Then, reverting once more to the narrow stage, the constricted space would really interfere with the sweep of a mantle as in Italian acting or life. In spite of his activity *Tabarin* was no stage *toreador*, who needed such an instrument. Much less did he need to have the Mephistophelian wave under which we now see gardens glow, and fire light up the radius of the mantle's sweep. All this demanded quiet, repose, dignity, grace, and the gaping crowd wished no grace nor suggestiveness of that kind, but 'tough' talk, horse-play, and gesturing unmistakable in its points and effects. But the main argument is that from the internal evidence. It was *Tabarin's* hat,not his mantle,that clearly differentiated him from other mountebanks and formed the *pièce de résistance* of his costume in the popular mind. We have, for instance, in the passage quoted above from Martin's 'Parlement,' not only the reference to "son fantastique *chapeau* avec lequel il faisoit mille singeries," but (2) in the same chapter we find that he was killed

"parceque ses voisins . . . . . ne pouvans endurer un Pantalon ou embabouineur de badauds, un fol qui avec son *chapeau* metamorphosé en mille sortes en avoit fait rire tant d'autres . . . . . le tuerent."

3. Again, in the *Préface et Avant-Propos* of the 'Recueil General,' in two chapters, c. ii is entitled "De l'antiquité du *chappeau* de Tabarin, des tenans, aboutissans et despendances d'iceux," a chapter repeated in the *Fantaisies Tabarinesques* of the second part of the 'Recueil.'

4. In the *Premier Préambule* immediately preceding this last, in the *Testament de Tabarin*, he says: "Il me faut donc faire mon testament, et commencer par mon noble et authentique *chapeau*." He leaves it to courtiers, because

"il n'y a rien de plus variable; c'est le seul prototype du changement, l'image raccourcie de la variété et le tableau au vif de la mode, C'est sur ce noble et authentique *chapeau* qu'on a pris toutes les modes qui ont été en France, de les faire tantost en pointe, tantost plats, tantost à grands bords."

Then follow the willing of the *masque*, *ma noble jaquette*, *haut de chausse* . . . . et le reste." Now, (a), more space, (b) first place, are given to the hat and (c), the word *jaquette*, not *tabar*, is used. If the owner was named from his *tabar*, he would probably have employed the common term.

5. In the *opuscule*, "La Descente de Tabarin aux Enfers," he sees

"vieux Saturne et Fritelin, qui est de la race des *Tabarins* (car vous devés sçavoir que cette race a tellement pullulé, que la France et l'Italie en sont pleines; à tout le moins en voit-on les effects, car plusieurs changent d'avantage d'opinions et d'inconstance que le *chapeau* de Tabarin de formes)."

6. And in the pamphlet "Les Fantaisies Plaisantes et Facetieuses du Chapeau A Tabarin," we have another proof of the great part played by the *chapeau* in the representations. A fiercely-mustachiod and hugely-hatted head serves as the frontispiece, looking like the mediæval Spanish soldier. Underneath is

Si tous les crocheteurs
Avoient de tels *chappeaux*
On en verroit plusieurs
Aller sur des courtauts.

And in this we read, after a pleasant praise of the efforts of other comedians to do their best to delight the public,

"Mais je puis dire aussi hardiment que celui qui tremble de peur (et sans toucher à leur honneur) que le *chappeau* à Tabarin, assisté de celuy qui le porte, a plus fait rire de peuple en un jour que les comédiens n'en sçauroient avoir fait pleurer avec leurs feintes et regrets douloureux en six, etc., etc."

Cf. the numerous other *chappeau* references in the same pamphlet.

Now consider in this connection the actual

history of the comic stage, freed from Tabarinic coarseness as it has been. The very thing which we find in present-day vaudeville, whether in English music hall, Parisian *café-concert*, or the advertised importations of these into our American counterparts, is the hat-transformation, in the hands of the lightning-change artist. Nothing could seem, in the absence of scope or survival of mantle-manipulation, in the continued presence of the hat one, to mark better the hereditary transmission of this on the vaudeville stage. In other words, *Tabarin's* main instrument of by-play was not his *tabar* but his hat. In that case, the theory upon which his name has rested disappears. Not the mantle makes the man, but surely, as Bulwer points out in 'My Novel,' the hat is the best index of personality.

We can then return to the conclusion of Cheron in his note to Boileau,

"il parâit à peu près certain que *Tabarin* n'était qu'un nom de tréteaux, et que celui qui l'avait pris était d'origine italienne."

But in chapter i of the *Preface et Avant-Propos*, we have "De l'ethimologie et antiquité du nom de Tabarin." We may look at this in several ways: (a) as an honest effort made to determine in a comic way the origin of the term *Tabarin*; (b) as a ludicrous skit on the survival, in statement and explanation, of mediæval scholasticism, a satire, however, far too subtle for the crowd the actor addressed, and thus evidently not the purpose: (c) a gigantic joke to account for a name by fanciful derivation, a joke in itself ludicrous to a crowd or to readers knowing the real origin (if *tabar* is the correct source); (d) or, else, a sort of preface, which, while comic in character, would yet try to 'educate' the people who heard or read the collections, and to deal soberly with the name of the man whose wit was already a household word throughout a large portion of France. *Tabarin* himself, also, whether he adopted the name of his predecessor, or wore his name out of Italy, or knew or did not know its origin, may have wished to indulge in classic quotation for his own pleasure or simply to display his learning, for his works (that is, words), as well as his reputation show the scholar. And it may be noticed that granting this chapter to be merely comic hypothesis, the one on the hat (see (4) above) following immediately, is not invalidated, for it deals with an evident fact, the actual hat, this other only with a supposition—the origin of the hat owner's name. For this, three derivations are assigned:

1. "*Taberna*, comme qui diroit *tabarina*," because of the gay life led there, and the kitchen-wit of *Tabarin*, "for if we wish to paraphrase a little, *Tabarin*=*Table à vin*."

2. *Tabes*, because of the "onguents et medicaments" by which he "guarit plusieurs sortes de maladies," and thus people "think to enrich the etymology of *tabes* by this invention, and to greatly ennoble his name from his own spoilation."

3. *ταυρος* quasi *ταυαρινος*" with reference to *Tabarin's* bellowings, certain shapes of his hat (the hat occurring here again), etc., etc.

Then follow, with references to Pliny and Homer, Strabo and Pausanias, "a city in Caria, *Tabae Tabarum*, founded by *Tabarinos*, Trojan fugitive, and near Mount *Tauros* which latter gave a name to Bacchus," "of whom *Tabarin* is the great friend"; and "*Tabarum*, son of Saturn" who called the people he conquered near the Pontus, *Tabarni* or *Tabarini*, leaving in Latium his descendants.

IV.

But however fanciful these all may be, let us, in the absence of positive proof, consider possibilities in the case. Let us take, (1) any given root, (2) our termination *-inus*, (3) our principle of connection between *Tarabin* and *Tabarin*, and (4) accept the evidence of *Tabarin's* own words which seem to disprove the usual derivation as from *tabar*, bearing in mind once more the opportunities in *patois*-permutations. Or even more simply:—

1. If we say that T_2 is *Tabarin* by metonomy of his clothes to his person, why not have metonomy of place to person? We find *tabarin* and *taburin* to mean the key of the framework which holds the hammer in a forge. The extension to "boards," then, "the player on them" is not stranger than other instances can furnish.

2. So, resuming the principle of II and the

closer connection with T_1, we are thrown into a huge family of words illustrating, (a) onomatopoetic character, (b) metathesis, and (c) Provençal in form. We thus have √*tabas*, √*tabot*, √*tapag*=παταάσσω, πάταγος; apocope gives *patas*=*tapas*, *tabas*; *patag*=*tapag*, whence *tapage*, both the *p* and *b* forms furnishing a vast number of kindred forms. In *Bas-limousin* we have *patarinage*=*tapage*, certainly a form *most* close in metathetic character and in meaning to the transposition we are attempting to establish. In this case *Tabarin* would equal *tapageur*, the man who makes *tara*, noise. So in Provençal √*tar*, *titar*, *tiar*, *itar*, *iar*, etc.=the constant term of *it* (*itum*, *ire*), Lat. *-itare*, as iterative forms, reappearing in *Tartarin*, *Tabarin*, *Tarabin*. And also Provençal *tabust* and *talabust*, where with change of *l* and *r*, occur *tarabuster*, *tabuster*, *tabuter*, *tabut* (=*tapage*), from onomatopoetic √*tap*, √*tab*, reappearing in Scotch-Irish *tabaid*. And what provincial term of similar import might not have strayed to Paris, or been brought by the original *Tabarin* from the Provence whence he had possibly come? For it must be remembered that *Tabarin* is from the South, probably Italy. There are no thousand miles between Milan and Marseilles. And in Daudet's 'Tartarin' we have a similar case. His original choice was *Barbarin* (which considering Greek influence through Massilia upon Provence, is not far removed from βάρβαρος, though we have It. *Barberini*, but as such a name was actually borne, he changed to *Tartarin*, as suggestive in sound, and indicative of Provençal ease of transposition). So that a *Tabarinus* as a *tapageur*, a *patarine*(?), a *Tabarin* does not seem taking a liberty with theory.

3. √*tap*, √*tab*, √*tamb*. L. Lat. *tappus*(=*tampon*), a plug, a cork. Could a connection have arisen between the *dive bouteille* of Rabelais, *Tabarin's* professed admiration for Bacchus, and the stage-noise and explosive wit of the beatings and buffoonery of the boards upon which he played? Compare in this connection the origin of our English word *toper* ultimately from to *tap* (*vide* Skeat), which eliminates absolute impossibility under this head. (See 4, below).

4. In the dialect of Langue d'Oc occurs *Tabar*, *Tavan*, from Lat. *Tabanus*, and =Fr. *taon*. While connection here may seem too fanciful, yet simply as a base of nickname possibility, and root-similarity, it may be considered. And, here, compare our exactly similar slang uses of "stinger" (he, it's a 'stinger'), and "fly" (he, she, it is 'fly'), exactly as we find by an analogy with 3 above, the qualification of a thing or person as a "corker." Run through the catalogue, let us say, of pugilistic artists, and we will find, as in the *argot* of other professions, a series of names on just such bases. Why should not *Tabarin*, in days more primitive and less polite, have had a popular attribution of similar character, whose origin, lost perhaps even before Paris was reached, survived only to puzzle later times?

5. At Montpellier, *tap*=1, argile; 2, sot, lourdand. What is the characteristic of the modern clown? the whitened face. We have already seen that (*Testament*, quoted above) *Tabarin* wore a masque. We know by references that he wore a white linen suit. But more particularly by the *Le Procez, Plaintes et Informations d'un Moulin A Vent de la Porte Sainct-Antoine contre le Sieur Tabarin Touchant son habillement de toille neufve intenté par devant Messieurs les Meusniers du faux-bourg Sainct-Martin Avec l'arrest desdits Meusniers, prononcé en jaquette blanche.* (Here, once more note *jaquette*, not *tabar*). A white mask probably completed the costume. The double sense of *farine-face*, then 'fool,' clown, might have arisen in the province and accompanied or preceded the possessor to Paris. For an analogy compare the Eng. "dough-face" (though of different sense).

6. √*Tarab*, *tarabast*, *tarib*, *terrib*=θορυβέω, ἄραβος; by preposing a *t*=*tarab*, *tarabas*, akin to ταραάσσω which gives *terr*, as in *terror*, *terrible*, etc. (Cf. our slang use of "the Terror," "a terror.") So, from *tarabast*, the word *tarabas*, a rattle, or its use in connection with a choir at midnight, and so, by extension, *bruit*, *tapage*, of any kind.

7. In Celtic exists √*barat*, L. Lat. *baratum*, L. Breton *barad*, so *barat* which means fraud. Ital. *barateiro*, a *trompeur*, *fripon*. A

simple metathesis would furnish *Tabarin*, the trickster, knave, charlatan.

8. Provençal *batareon*, *batarel*, *taravel*, the click of a mill; hence, a great talker, Lat. *blatero*. In the old language before the sixteenth century, *batarel*=fanfare, sound of the trumpet; and if *trompette* itself gave *trompeur*, deceiver, rascal, from the charlatan's use of it, a similar origin might be traced here.

9. This last suggests an exact analogy in the numerous forms assimilated to the word for drum. *Tambour*, O. F. *tabor*, *tabour*, with similar forms in English, and the diminutive *tambourine*, and ultimately from an Oriental word. In this connection, notice 1, The Arabic *thabal*, or Greek ταβαλά (from Moorish *atabal*), aud the ease with which by commonest phonetic law *tabal-inus* could be mixed with *tabarinus* (cf. Eng. *colonel*, O. F. and Sp. *coronel*, *apôtre*=*apostulum*, *rossignol*=*lusciuiol(a)*, and the equality of Latin *-aris* and *-alis*, not to add numerous examples).

2. For the possible change of an *-ou* form to *-a*, cf. the Irish word *tabar* for Eng. *tabour*.

3. Note the Provençal forms *tabourin* (=*Tabarin*), *tabalori*, where *tabourin*=*tambourin*, and *tabalori*=L. L. *tabelarius*, a drum-beater, from *tabur*, *tabarin*.

4. Take this in connection with the constant presence and use of the drum and the tambourine on the mountebank stage, the particular use of this in the South whence *Tabarin* had assuredly come, and the later meaning of 'drummer' from the older 'drum' (cf. Eng. 'cornet,' instrument, and officer) and the name might well have sprung, when the importation of Italian stage and actors, in higher and lower types, was beginning. Lacurne de Sainte-Palaye does not give instances of *Tabourin* as 'drummer,' but old plays are full of them; for example, cf. 'Glossaire de L'Anc. Thea. Fran.,' the 'Sermon des Foulx,' 'Farce du Grandisseur,' 'La Comédie des Proverbes,' 'Le Morfondu,' etc., etc.

In this connection, also, must be noticed the passage in Rabelais (quoted in Lacurne) where "*Tabourin* de Souisse" means coat, though the usual senses are frequent (cf. both of the common senses in (pseudo) Bk. v, c. 18). This sense of 'coat' would revert to the original meaning against which we are striving.

10. (a) A most interesting analogy, if nothing else, may also be traced. In O. F. we find *ba(s) teau(x)* with several variations in spelling, meaning, as a diminutive form of *bâton* (*bastellus*), the little sticks used by jugglers in their tricks. So, L. L. *bastaxius*, with Mod. F. *bateleur*, first, a tumbler, then, generic, a buffoon. But in Provençal, we have the form *tarabastada*, meaning, *une batelée*, that is, a boat-load, then a prodigious quantity, and so that quantity which makes much noise. The cognate form *Tarabin* might easily connect with this, because of the noisy acted or spoken buffoonery of this *bateleur par excellence*. What makes such a connection far from improbable is found in another set of words. *Bas-limousin* gives us *taravel*, the equivalent of Provençal *tarabastel*, a stick. Whether the wand with which, perhaps, the drugs ready for distribution may have been pointed out, or the stick which *Tabarin* might have carried to defend himself from the threats of his partner as to his deserts about the jokes he propounded, is meant, it is not necessary to assume. Have we not seen that Molière's borrowing of this horse-play of *bastonnading* is the very thing drawn from *Tabarin*? And the two famous farces of the latter, the types of his *geure*[2] hinge on this use of the stick, proving that it, like the hat, might have played a part sufficiently emphatic in the play to secure recognition in the name of the player. On the other hand, the word *taravel* above means (and cf. 8): (1) the click of a mill, (2) a great, a loud talker; take the intermediate Provençal form *Tabastel*, and it means, (1) the hammer (because *tap-per*) of a bell (cf. *tarabas*, above 6, as the rattle of the friars, then the bell for the midnight mass); (2) a *babillard*, or terrible talker. By this latter meaning, *Tarabin* would be the "gift-of-the-gab" man, or the "loud-mouthed" comic talker"; by the historical use of his stick, or the proof of the popular love of such use in the drama of the *treteaux*, and the survival of it in the *Polichinelle*, *Tarabin* would be the "beater."

But, and lastly, to revert to the original

[2] Cf. 'Thea. Fr., xvi. et xvii. siècles,' Fournier.

meaning (as we think) dependent upon (1) the idea of the 'hurly-burly,' noise, etc., and thus akin to *tarabin*, (2) the confusion of sound and sense, by popular pronunciation based, (a) on philological laws of derivation, (b) and yet their constant violation, as proved in previous cases, take two examples from the literature; G. Sand says: "Les champis sont terribles et *tabâtres*" (=noisy, blusterers, obstreperous), and in middle-France we have also *tabâter*, to act thus, and *tabâte*, the action. But, long before, Marot had sung:

> "O esprit donc, bon feroit ce me semble,
> Avecques toi *rabaster* toute nuyct,"

where *rabâter* means 'to make a noise' and with it in provincial French we still find the adjective *rabateux*; with *rabât*, *rabâtée* (noticing incidentally that the old romance forms *rabast*, *rabât*, meant 'elf' and 'Jack-o'-lantern,' etc.). The metathesis of a syllable and word is complete, and analogy in another case, safe.

V.

If then, perfectly conscious of the hypothetical character of much that has been advanced, we yet sum up the whole matter, and on what seem, apart from some of the suggestions scheduled in I–II, valid grounds, it reduces itself to this:

1. The origin of the name *Tabarin*, whether in the case of the first bearer, or his brilliant successor is *not* due to the *tabar* he wore, for the presumptive reasons stated, and there being no more reason for such a theory in his case than in the costuming of other types who wore practically similar stage-clothing; the evidence also being in another direction as to the real points of characterization.

2. The name is produced either from one of the roots outlined, or by metathesis of *tarabin* already existing in the language. Such a change is seen in provincial forms, as *tabaitton=bataitton* (a wooden triangle on an animal's neck); in transpositions like *tatabust=tarabust*; *tabata=tabourin*; *tabar=tabour*; and in contractions of type *tabr*, *tarb*, from *tabar-*, *and tarab-*,—not to quote others.

3. Its origin, either as directly derived by transposition from T_1, or as based on a root,—Southern in origin like the wearers of the name—to which the common termination *-inus* has been added, is due to a primitive onomatopoetic sound, varying all the way from a simple Latin *Taratantara* of Ennius to modern *tarare*, interjections of military music, with possible connections with words undefined and of Southern origin, like *Tarasque* (sacred demon of *Tarascon*,) *Tarare*, a city in Rhône, *tarare*, an instrument (fan-sieve) in agriculture, some of these themselves proper names.

4. These words (T_1, T_2) and words cognate, thus reproduce one of the oldest principles in language, that of monosyllabic, then repetitive utterance, whether onomatopoetic or not, the key to which often better explains forms prevalent in literature from its earliest period, and surviving in present-day prose and poetry.

5. The explanation furnishes thus a possible solution of a disputed point: the origin of TABARIN.

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NOTE TO GOETHE'S FAUST, Part i, t. 719.

In the Weimar edition of Goethes Works, xiv., p. 40, ll. 712-719, we read:

> "Hier ist es Zeit durch Thaten zu beweisen,
> Dass Männerwürde nicht der Götterhöhe weicht,
> Vor jener dunkeln Höhle nicht zu beben,
> In der sich Phantasie zu eigner Qual verdammt,
> Nach jenem Durchgang hinzustreben,
> Um dessen engen Mund die ganze Hölle flammt;
> Zu diesem Schritt sich heiter zu entschliessen
> Und, wär' es mit Gefahr, ins Nichts dahin zu fliessen."

The purpose of this note is to point out the erroneous punctuation of the last two lines just quoted. It is at variance with the punctuation adopted by von Loeper in the Hempel edition, Vol. xii, p. 28, ll. 1-2:

> "Zu diesem Schritt sich heiter zu entschliessen,
> Und wär' es mit Gefahr, ins Nichts dahin zu fliessen."

The same punctuation is also used in the same editor's Faust edition of 1879, separating by a comma the concessive

> "Und wär' es mit Gefahr, ins Nichts dahin zu fliessen."

from the preceding main clause.

Schröer has the comma after *entschliessen*, but also that after the following *und*, showing

a confusion of the Weimar punctuation with that of von Loeper.

Calvin Thomas in his edition of Goethe's Faust, Part i, (Boston, 1892) adopts the reading of the Weimar edition without comment upon the punctuation of this passage.

The change from the Hempel edition, involving the comma after the word *und* in the last line, is objectionable, since it makes Faust say what he was certainly in no mood for saying. It makes the expression *ins Nichts dahin zu fliessen* coördinate with the preceding infinitives: *zu beweisen, zu beben, hinzustreben,* and *sich zu entschliessen,* instead of leaving it dependent upon the substantive *Gefahr,* which it explains. It ignores the fact that *und* is here not the ordinary coördinate conjunction, connecting the infinitives *sich zu entschliessen* and *zu fliessen,* but the modern survival of the Middle High German *unde* used concessively. We recall such modern expressions as: *Und wär' er mein eigner Bruder, so könnt' ich es doch nicht thun; Und wäre sie mein eignes kind, ich müsst' es dennoch sagen.*

Faust's statement is that it is time, not *ins Nichts dahin zu fliessen* even if this involve danger, but *Zu diesem Schritt* (suicide) *sich heiter zu entschliessen* even at the *risk of annihilation.* The omission of the comma before *wär' es mit Gefahr,* etc., restores to the line the meaning evidently intended by the author. Of course a comma before *und* at the end of the preceding line, as in von Loeper's text and in that of Düntzer (Kürschner's 'Nationalliteratur,' xii, p. 32, l. 365), helps to show the concessive force of *und.*

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COMPARISON OF TWO ACADIAN FRENCH DIALECTS SPOKEN IN the north-east of North America with the Franco-Canadian dialect spoken at Ste. Anne de Beaupré, Province of Quebec.

III.

"(14) (*oi, oî, oy, oê* in this list pronounced like *ou* in Fr. oui+é in Fr. *été*)."

This statement is not applicable to the sound heard in the words in the Acadian dialects compared, as the comparison proves:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àdrwèt	adr*oi*t	àdrwèt
2	A like form not in use	ang*oi*sse	A like form not in use
3	àpriwèzé[94]	apriv*oi*ser	(privé)[93] Fr. *priver*
4	àwèr[95]	*av*oir	àwèr[95]
5	bwèr	b*oi*re	bwèr
6	bwèsō	b*oi*sson	bwèsō
7	bwè:t	b*oî*te	bwè:t
8	bwètŏ	b*oi*teux	bwètu[96]
9	šinwèz	chin*oi*se	šinwèz
10	šwèzir	ch*oi*sir	swèzir
11	krwèzō[97]	cl*oi*son	klwèzō[97]
12	kwèfé	c*oi*ffer	kwèfé
13	A like form not in usè	cram*oi*si	krămwèzi
14	krwèr	cr*oi*re	krwèr
15	(ḥə) (ż) (žə) krwa	(je)cr*oi*s	(ḥə) (ž) (žə) krwa
16	(ḥə) (z) (zə) krwèyè[98]	(je)cr*oy*ais	(hə) (z) (žə) krwèyè
17	(ḥə) (ž) (žə) krwèré	(je)cr*oi*rai	(ḥə) (ž) (žə) krwèré
18	krwèzé	cr*oi*ser	krwèzé
19	A like form not in use[99]	cr*oî*tre	A like form not in use
20	dézèspwèr	dés*oi*r	dézèspwèr
21	drwèt	dr*oi*te	drwèt
22	élwèñé	él*oi*gner	élwèñé
23	ātònwé	entonn*oi*r	ātunwé[100]
24	èspwèr	esp*oi*r	èspwèr
25	étrwèt	étr*oi*te	étrwèt
26	fwèr	f*oi*re	fwèr
27	glwèr	gl*oi*re	glwèr

93 A form like Fr. *apprivoiser* is not in use.

94 The Fr. *v* before *w* as in *voir, voyage, apprivoiser* regularly disappears in the like dialect words; thus wèr=Fr. *voir,* wèàž and wéaž=Fr. *voyage*; also popular French: Passy, 'Les sons du Français,' 3d édition, p. 138, lines 13 and 16.

*Professor Squair's note: "So all verbs with same termination."

95 In the Acadian dialects on the contrary -wèr is the regular pronunciation of the Fr. final *-oir, -oire.*

96 Feminine=bwètuz=Fr. *boiteuse.*

97 See Prof. Squair's nnte under *l* (under Consonants).

98 Krwayè=Fr. *croyais* can be heard, probably due to educational influence.

99 The popular form in each Acadian dialect is pusé=Fr. *ousser.*

100 Cf. note 64 for the *u*; a list could easily be made in the two Acadian dialects of exceptions to the rule noted in note 65 -wèr=Fr. *oir, oire.*, these comprise such nouns as noted in nos. 23, 34, 38 and 51. This pronunciation was very common in the sixteenth century and before, as can be seen by consulting Thurot, vol. ii, p. 149, who discusses "*miroi,*" "*mouchoi*" and "*tiroi.*"

	CARLETON.	STE. ANNE.	CHETICAMP.
28	istwèr	hist*oi*re	istwèr
29	žwẽd	j*oi*ndre	žwẽd
30	žwẽt	j*oi*nte	žwẽt
31	mâšwèr[101]	mach*oi*re	mâšwèr[101]
32	mâžwèr	mange*oi*re	mâžwèr
33	mémwèr	mém*oi*re	mémwèr
34	mirwé[102]	mir*oi*r	mirwé[102]
35	mwa	m*oi*	mwa
36	mwẽd	m*oi*ndre	mwẽd
37	mwèzir	m*oi*sir	mwènzir[103]
38	mušwé[102] & mušwer	mouch*oi*r	mušwé[102]
39	nwèr	n*oi*r	nwèr
40	wèzó	*oi*seau	özó
41	A like form not in use	pass*oi*re	A like form not in use
42	pwèl†	p*oê*le	pwèl
43	pwẽt	p*oi*nte	pwẽt
44	pwẽtü	p*oi*ntu	pwẽtü
45	pwèr	p*oi*re	pwèr
46	pwèzõ (f)‖	p*oi*son	pwèzõ (f)‖
47	pwèso	p*oi*sson	pwèsõ
48	pötrĭn‡	p*oi*trine	pötrĭn‡
49	pwèv	p*oi*vre	pwèv
50	swèr	s*oi*r	swèr
51	tirwé[102]	tir*oi*r	tirwé[102]

101 Cf. Prof. Squair's list (2), no. 39 for the *a* in the Ste. Anne dialect.

102 See note 100, second part.

103 I cannot explain the intercalated *n*.

† Remark. It will have been noticed in no. 15, krwa=Fr. *crois*; no. 35, mwa=Fr. *moi* and no. 52 twa=Fr. *toi*, that wa represents Fr. final *oi*. This is the general rule for both the Acadian dialects in all like endings. From the great majority of the other examples in this list (14) wè corresponds to Fr. *oi* when the *oi* is *not* final. This,too,is the rule for the words in both dialects:—where the sonnd is wè, this corresponds to a Fr. *oi* not final. There are few exceptions to either of these rules, of wa=Fr. final *oi* and wè=Fr. *oi* not final. The history of the French diphthongue *oi*, Suchier gives us clearly (p. 588 of Gröber's 'Grundriss'), or p. 53 of Monet's translation, §21, beginning: "La diphthongue *oi* se pronon,a à partir du xiii. siècle comme oẹ, puis comme oę." The Fr. word *poêle* as pronounced by many to-day *pw.l* is a retention of the old pronunciation. Prof. Squair's list then shows us that the Ste. Anne dialect has retained in the words noted the older Old French pronunciation, that is, oẹ instead of oę; while the Acadian list shows the retention of the later Old French, or rather, sixteenth century pronunciation. In list (14) the sound wé occurs oftener in the accented than in the unaccented syllable, thirty-eight words having the accent on the syllable containing the *wé* and twenty-one words not having it there. On the N.B. above, compare again Suchier, §21 . . "la prononciation ę (instead of oę) gagna de plus en plus d'importance . . , etc."

‖ Cf. Darmesteter and Hatzfeld for the gender, p. 250 ('xvi^{e} siècle en France').

‡ Just as ĭ occurs so ŭ occurs quite commonly in these two dialects; for example, bŭš=Fr. *bouche*.

	CARLETON.	STE. ANNE.	CHETICAMP.
52	twa	t*oi*	twa
53	twèzõ	t*oi*son	twèzõ
54	viktwèr	vict*oi*re	viktwèr
55	wèsi	v*oi*ci	wèsi
56	wèlâ and vlâ	v*oi*là	vlâ wèlâ
57	(ḥ) (ž) (zə) wa(je)	v*oi*s	(ḥ) (ž) (žə) wâ
58	i wa	(il) v*oi*t	i wâ
59	wèzĭn	v*oi*sin	wézĭn

"N. B.—In this list [(14)] the following peculiarities are to be noted: In *adroit*, *droite*, *étroite*, *oi* is often pronounced like *e* in Fr. *très*; in *croire* and (je) *crois* it is often pronounced like *é* in Fr. *été*; in *cloïson* the *l* is often silent and in *croiser* and *croître* the *r* is often silent."[104]

The following comparison will bring out clearly the dialect variations.

	CARLETON.	STE. ANNE.	CHETICAMP.
1	àdrwèt[104]	*adroit*	àdrwèt[104]
2	drwèt[104]	*droite*	drwèt[104]
3	étrwèt[104]	*étroite*	étrwèt[104]
4	krwèr	*croire*	krwèr
5	(ḥə) (ž) (žə) krwa	(je) *crois*	(ḥ) (ž) (žə) krwr
6	krwèzõ	*cloison*	klwèzõ
7	krwèzé	*croiser*	krwèzé
8	(pusé) cf. no. 19, list 14	*croître*	(pusé) cf. no. 19, list 14

"(15) (*oi*, *oy*, in this list pronounced like *ou* in Fr. *oui*+è Fr. *très*)."

This statement, after what has been stated in the remark under list (14), no. 42 (pwèl) is not, of course, applicable to the two Acadian dialects. The comparison will illustrate the rule there given in regard to Acadian dialect wè and wa=Fr. *oi* as well as the other dialect variations:

	CARLETON.	STE. ANNE.	CHETICAMP.
1	buržwa	bourge*oi*s	buržwa
2	šinwa	chm*oi*s	šinwa
3	šwa‖	ch*oi*x	šwa
4	kõtwa‖	compt*oi*r	kõtwa

104 Cf. the spellings in Thurot (tome i. p. 406) "droète," "droïtte"; "étroète" (p. 408), and last two lines of the † Remark above.

‖ One has only to glance through Roquefort in order to see by the spellings old sound retentions now in one of these dialects, now in another. For example, nos. 3, 4, 18, 45 and 47 one finds there written: *choais*: *comptouer*; *endret*, *endrouet*; *toeille*; *veille*, etc.

	CARLETON.	STE. ANNE.	CHETICAMP.
5	kurwa	cour*oi*e	kurwa
6	krwa	cr*oi*x	krwa
7	dəmwézèl	dem*oi*selle	dəmwézèl
8	(déplié)[105] Fr. *déplier*	déplo*y*er	(déplié)[105] Fr. *deplier*
9	A like form not in use	détr*oi*t	détrwa
10	dwa	d*oi*gt	dwa
11	(ḥ)(ž)(že)dwa	(je) d*oi*s	(ḥ) (ž) (žə) dwa
12	kə zə dwèv	(que je) d*oi*ve	kə zə dwèv
13	drwa	dr*oi*t	drwèt[106]
14	éfrwa	eff*roi*	éfrwa
15	ãplwa	empl*oi*	ãplwa
16	ãpwa	emp*oi*s	ãpwa
17	ãpwèzòné	emp*oi*sonner	ãpwèzòné
18	ãdrwa[107]	endr*oi*t	ãdrwa[107]
19	étrwèt	étr*oi*t	étrwèt
20	A like form not in use	explo*i*ter	A like form not in use
21	fwa	f*oi*	fwa
22	fwa	f*oi*e	fwa
23	fwæ̃	f*oi*n	fwæ̃[108]
24	fwa	f*oi*s	fwa
25	frèt[109]	fr*oi*d	frèt[109]
26	žwa	j*oi*e	žwa
27	lwa	l*oi*	lwa
28	lwæ̃	l*oi*n	lwæ̃
29	mwæ̃	m*oi*ns	mwæ̃
30	(rékòlt)[110] Fr. *récolte*	m*oi*sson	(rékòlt)[110] Fr. *récolte*
31	nwa* & nwå	n*oi*x	nwa
32	wa (m)	*oi*e	wa (m)
33	pàtwa	pat*oi*s	pàtwa
34	pöñé	p*oi*gnet	puñé[111]
35	pwæ̃	p*oi*ng	pwæ̃
36	pwæ̃	p*oi*nt	pwæ̃
37	kwa	qu*oi*	kwa
38	(ḥ) (ž) (žə) rswa	(je) reç*oi*s	(ḥ) (ž) (žə) rswa
39	rwa	r*oi*	rwa

105 A form like Fr. *déployer* not in use.

106 Besides the references given in note 104, cf. also vol. i of Thurot, p. 86 et seq. in regard to final *t*.

107 Dã sèt, ãdrwa=Fr. *dans cet endroit* but ãlãdrwèt=Fr. *à l'endroit*, meaning the wrong side outward (Fr. *à l'envers*).

108 To turn hay over is fné=Fr. *faner*, Jonain writes "Ffner."

109 "... le d se prononce comme un *t*," De la Touche (1696), see Thurot, t. ii, p. 110.

110 A form like Fr. *moisson* is not in use, nor is there a form in the two Acadian dialects like Fr. *moissonner*, for which mètivé is the expression. Roquefort gives *mestiver* with an example. Cf. Körting 5198, medietarium.

* Nwa or nwå is uncommon; the word in popular use is nwèzèt=Fr. *noisette*.

111 For the *u* see note 64. Roquefort, "Sogner" and "Sogne"; see note 64 for *u* in the Cheticamp form.

	CARLETON.	STE. ANNE.	CHETICAMP.
40	swa	s*oi*	swa
41	swa	s*oi*e	swa
42	swèf	s*oi*f	swèf
43	sòñé[111] by the old / swèñé by the young	s*oi*gner	suñé[111]
44	swèt	s*oi*t	swèt
45	twèl	t*oi*le	twèl
46	(kõb)[112] Fr. *comble*	t*oi*t	(kõb)[112] Fr. *comble*
47	õ wèl (m)= veil / ön wèl (f)= a sail	v*oi*le	wèl
48	wétür	v*oi*turé	wétür[113]
49	wa	v*oi*x	wa

"N. B.—The following peculiarities are to be noted in this list: [(15)]. In *étroit, froid*, *oi* is pronounced often like *e* in Fr. *très*; *d* in *froid* is pronounced like *t*." [The pronunciation of the words in this N. B. in the Acadian dialects is recorded in list (15) above].

Remark:—In list (15) in Professor Squair's list, the diphthong wè occurs in accented syllables in forty-one words out of a total of forty-nine, this wè occurring in only eight unaccented syllables. [Cf. last part of the Remark on list (14)]; thus wé, it follows from the words in lists (14) and (15), in unaccented syllables is commoner than wè. In the Acadian dialects wé occurs *only* in the unaccented syllable *as far as I have been able to observe* (barring, of course, cases like muswé=Fr. *mouchoir*, tirwé=Fr. *tiroir*, exceptions in fine). The regular pronunciation of the Fr. final *oi* from list (15) in the Ste. Anne dialect, the words there recorded would show to be wè (of course, m*oi*, l*oi*, v*oi*s, v*oi*t in list (14) compared with many such words in (15) are exceptional). When not final and in the accented syllable, as in list (14), the words indicate the *regular* pronunciation in all such cases to be wé. Now it has been shown [† Remark to list (14)] that in the Acadian dialects wa is the pronunciation of accented final Fr. *oi* and that wè is the pronunciation when accented but not final. The foregoing then is of interest when bearing in mind the history of Fr. *oi*, as showing that this diphthong in the Acadian dialects is one step nearer standard French than it is in the Ste. Anne dialect.

"(16) (*oi*, *oy*, in this list pronounced like *ou* in Fr. *oui*+*a in* Eng. *father*)."

The following comparison shows the difference in Acadian pronunciation:

112 A form like Fr. *toit* not in use.

113 In neither of the Acadian dialects is wétür much used. In Carleton almost any kind of a four-wheeled, uncovered vehicle is called a wãgĭn=Fr. *wagon*: For wétür in Cheticamp one would say kãbruwa=Fr. *cabrouet*. In both places kòriòl (perhaps kãriòl) Fr. *carriole* is the word for "sleigh."

CARLETON.	STE. ANNE.	CHETICAMP.
1 bwå[114]	b*oi*s	bwå
2 âplwéyé	empl*oy*er	âplwéyé
3 âwéyé	env*oy*er	âwépé
4 fuyé	f*oy*er	fuyé
5 (påkrwèy-àb)[115]	incr*oy*able	(påkrwèyàb)[115]
6 löyé	l*oy*er	luyé
7 mwå & mwa	m*oi*s	mwå
8 myéyæ̃	m*oy*en	mwéyæ̃
9 pwå & pwa	p*oi*ds	pwå
10 pwå & pwa	p*oi*s	pwå
11 rãwéyé	renv*oy*er	råwéyé
12 swéyõ	s*oy*ons	swéyõ
13 trwå, oftener trwa	tr*oi*s	trwå
14 wéyàž	v*oy*age	wéyàž

"(17) (*an* and *en* in *avant, argent, vent* are often pronounced like *in* in Fr. *vin*)."

CARLETON.	STE. ANNE.	CHETICAMP.
1 àvæ̃	*avant*	àvæ̃
2 ærzæ̃	*argent*	ærž̃æ̃
3 væ̃	*vent*	væ̃

Thus in regard to the nasal the three dialects agree.

"(18) (*au* becomes *a* (a in Eng. *hat*) in *sauvage*)."

CARLETON.	STE. ANNE.	CHETICAMP.
sóvàž	*sauvage*	səvàž

CONSONANTS.

CARLETON.	STE. ANNE.	CHETICAMP.
1 də l òmlõ†	*b* often becomes *m* in *houblon* (pronounced) *omnon*	dü "*hop*"†
2 ókyõ̃	*c*=(*k*) has sometimes a peculiar sound between *k* and *t* as in *aucun* (almost *otien*)	ótšæ̃[116]
3 gànĭf	*c*=*g* in *ganif*	gànĭf
4 žvàl, žwàl[117] žvó, žwó (very rare)	*ch*=*j* (as in Fr. *jour*) in *cheval*	žvàl,[117] žwàl žvó, žwó
5 di, dür[118]	*d*=*d*+*g* (as in Eng. *gender*) before *i* and *u* in *dit* and *dur*	di, dür[118]
6 kàrnå	*d*=*l* sometimes in *cadenas*	kàrnå[119]
7 zãd (especially by children)	*d* is sometimes inserted in *genre* between *n* and *r*	žãd
8 kåd:r[120] / frèt[121]	*d*=*t* in *cadre* and *froid*	kàd:r[120] / frèt[121]
9 éklå[122]	*g*=*c* often in *glas*	éklå[122]
10 Cf. note 21	*h* is never heard as far as I have observed	Cf. note 21
11 (tèté)[123]=Fr. *têter*	*l*=*r* sometimes in *allaiter*	(tèté)[123]=Fr. *têter*
12 This statement is not applicable for Carleton. A form like Fr. *ballade* is not in use	*l* often becomes *l* mouillée in such words as *aller, ballade*	This statement is not applicable for Cheticamp.
13 krwèzõ[124]	*t* is often silent in *cloison*	klwèzõ[124]
14 Applicable	*l mouillé* is completely vocalized	Applicable
15 àmlèt[125] / òmlõ	*l*=*n* in *omelette* and *houblon*	òmlèt[125] / dü "hop"

114 wå is the pronunciation of young people, wa of the old; cf. note 80 kòléz and kòlèž=Fr. *collège*. A final *a* in the two Acadian dialects is regularly pronounced å (cf. note 32), the words here so pronounced might easily be due to the influence of the many final å dialect cases.

115 A form like Fr. *incroyable* is not in use; Fr. *in* and the word compounded with it in the two Acadian dialects is regularly represented by på=Fr. pas; cf. list (1) no. 68; list (11) no. 26.

116 See note 55 referring to note 44.

† Cf. no. 15 Consonants.

117 Cf. no. 27 (dizgrás) list (3) and note 45; žvó, žwó are, of course, on the analogy of the plural.

118 M. Legendre speaks of this feature on p. 134 of the article mentioned in note 39. I heard it about Quebec. It is not Acadian, as far as I have observed.

119 Cf. list (2) no. 11.

120 Cf. list (3) no. 15 for the final *r*. In Carleton kåd:r means the portrait as well as the frame.

121 See note 109.

122 Some modern dictionaries as well as the Old French ones give *clas*.

123 A form like Fr. *allaiter* is not in use in the Acadian dialects.

124 Cf. no. 11 of list (14).

125 Cf. no. 1, Consonants.

CARLETON.	STE. ANNE.	CHETICAMP.
16 For *croître* cf. list (14) no. 19. For *arbre* cf. list (3) no. 4. For *mercredi* cf. list (12) no. 40. kōpőrnè	*r* is often silent in *croître*, *arbre*, *mercredi* (final *r* in each) etc. *Compernait* often becomes *compernait*	For *croître* cf. list (14) no. 19. For *arbre* cf. list (3) no. 4. For *mercredi* cf. list (12) no. 40. kōpőrnè
17 { àmikyé[126] / { pàtàk	*t*=*k* often in *amitié*, *patate* (second *t*)	{ àmitsé[126] / { pàtàk
18 Not applicable	*t*=*t*+*ch* (as in E. *church*) before *i* in *parti*, etc.	Not applicable

"Words not found in Oscar Dunn's Glossaire Franco-Canadian."

CARLETON.	STE. ANNE.	CHETICAMP.
1 òt: vèr l kyæ̆z[127] də l ót mwa (or) mwà. (Very common)	*autre*. *Vers le quinze de l'autre mois*: towards the fifteenth of next month. (Heard once)	ót:vèr l tšæ̆z də l ót mwà. (Very common)
2 bəlüè	*belouet* (*Vaccinium Canadense* and *corymbosum*) blue berry or huckle-berry. (This is, no doubt, the word *bluet*. See Littré)	bəlüè
3 bèt püāt	*bête puante* (*Mephites mephitica*), skunk	bèt püāt
4 Not used in the Ste. Anne sense. bizó= French *biseau* means ordinarily a tool in Carleton. See Littré, 2d meaning.	*biseau*(?) a small sheaf.	A form like Fr. *biseau* not in use.
5 bwà blā or bwa blā, is in use, but whether in the sense of *bass wood*, I do not know.	*bois blanc* (*Tilia Americana*) bass wood	A form like Fr. *bois blanc* not in use.

126 Cf. note 55 referring back to note 44.

127 Cf. note 55 referring back to note 44.

CARLETON.	STE. ANNE.	CHETICAMP.
6 The usage given by Prof. Squair is well known in Carleton: brèyé / brèyàž / brèyŏr / brè / brèri	*brayer* (no doubt *broyer*) to crush flat; *brayage* action of crushing flat; *brayeur*, the person using the *braie*; *braierie*, the place where the *brayeurs work*. (These words are used by M. Le May in his 'Pèlerin de Ste. Anne,' Quebec, 1877)	These terms are not used at all in Cheticamp.
7 kurvé. Another expression in fèr ŏn tir Fr. (*faire uue tire.*)	*corvée* bee. A gathering of friends and neighbors to assist in some piece of work, such as threshing, cutting wood or the like.	A form like Fr. *corvée* not in use. An analogous expression, however, as far as the idea goes, is met with in àràšəri də pàtàk. àràšəri is a verbal noun formed from Fr. *arracher*.
8 { krĭn / { kriñ	*crine*, horse's mane.	krĭn
9 (vèr) A form like the Ste. Anne, not in use.	*devers*, towards	(vèr) A form like the Ste. Anne, not in use.
10 épinèt ruž	*épiuette rouge* (*Larix Americana*) tamarac.	This is not used; prüs is said for it. Fr. *prusse*, *pruce*.
11 épinèt blāš	*épinette blanche* (Abies alba) spruce, (in Littré: Abies Canadenses)	This is not used; prüs, Fr. *prusse*, *pruce* as in no. 10 is said for it.
12 Not used; for this Eng. "bolt" is substituted.	*fiche*, iron bolt (general term; in Littré: *Cheville de fer sur laquelle on roule les cordes des instruments, tels que piauos, etc.*)	Not used; for this E. "bolt" is substituted.
13 àfilé	*filer*, to grind (scythe, etc.)	àfilé

CARLETON.	STE. ANME.	CHETICAMP.
14 Not used in in this sense; dé pti žibié= des petits-oiseaux, is sometimes heard.	*gibier*, tame fowl.	Not used in this sense.
15 Not used in this sense.	*gond*(?) staple (for a batch, etc.)	Not used in this sense.
16 isĭt	*icite* for Fr. *ici*.	isĭt
17 Not used; the word is E. "cradle"	*javelier*, grain cradle.	Not used.
18 mi[128]	*mi*(?) (*Phlehm pratense*) a timothy (a grass).	Not used.
19 àfilé[129]	*morfiler* to whet (scythe, etc.)	àfilé[129]
20 piar də möl Fr. *pierre*	*pierre de meule*, whetstone.	ròs də möl Fr. *roche*.
21 plàk[130] Fr. *plaque*?	Fr. *planche*, ridge (in a field); also a sort of four-wheeled carriage called by E. Canadians a "buck-board."	plăš[130]
22 prüs	*pruche* (*Abies Canadensis*) hemlock (Littré gives *prusse* or *pruce*)	prüs[131]
23 kyæ̃tàl[132]	*quinteau* (?) stook of grain.	tšæ̃tó[132]
24 siyõ[133]	râie furrow (in Littré); *sillon* not used.	séyõ[133]

128 Professor Chamberlain, p. 25, MOD. LANG. NOTES, Jan., 1892, gives us the French form: *mil*.

129 àfilé both to grind as in 13 and to whet. A form like Ste. Anne "*morfiler*" in the sense of to whet is not in use in either of the Acadian dialects.

130 A form like plàk or plăš is not used for "buckboard"; "buck board" can be heard in Carleton, and "sulky" for "buck board" in Cheticamp, strange as this latter may seem.

131 *Hemlock* in Cheticamp is hàrikó or arikó.

132 Just as ŏžvó is heard for ŏžvàl (cf. no. 4, Consonants), tšæ̃tó follows the analogy of such forms.

133 A form like Fr. *raie* not in use.

CARLETON.	STE. ANNE.	CHETICAMP.
25 Not in use;[134] brăš= Fr. *branche* is the word in use.	*rale*(?), branch of tree.	Not in use;[134] brăš = French *branche* is the word in use.
26 àmurõ[135] = Fr. *amoureux*	*râpe savage* (*Lappa major*) burdock.	amurõ[135] = Fr. *amoureux*
27 Not used in this sense.	*Sapin* (*Abies balsamea*) balsam.	Not used in this sense.
28 par èskus	*par secousses*, off and on.	par èspèl=E. "spell"(?)
29 siflõ[136] =E. "woodchuck."	*siffleur*(?) (*Procyon lotor*, racoon.	siflõ[136] = Eng. "woodchuck"
30 tår. A form like Fr. *genisse* is not is use.	*taure*. heifer (in Littré); *genisse* not used.	tår. A form like Fr. *genisse* is not in use.

"N. B.—Words whose orthography is doubtful are followed by (?)."

RESULTS OF THE COMPARISON.

In order fully to understand the nature of Acadian French, it must be borne in mind that the colonization of Acadia was completed before the definite formation of the French language; and that the colonists who after, just as before, the conquest of their country by the English, had hardly any means of instruction, have always lived isolated, and have been obliged necessarily to preserve the old French of their fathers.[137]

The growth of Acadia was not only much slower than that of Canada, but the colony was threatened with extinction several times, owing to the frequent wars between Great Britain and France.[138] Constantly driven from their homes, their lives were necessarily nomadic. Naturally, in a colony composed of so few, marriages between the settlers and the

134 Jonain gives *rale* in the sense indicated by Professor Squair.

135 A form like Ste. Anne *râpe savage* is not in use.

136 Cf. Chamberlain in MOD. LANG. NOTES, Jan., 1892, p. 25 (bottom).

137 Cf. 'Un pèlerinage au pays d'Evangéline,' M. l'Abbé Casgrain, pp. 407–12.

138 Notably in 1613.

Indians were more frequent than among the Canadians; and thus left entirely to themselves, the population of all Acadia, one hundred years after the settlement of Port Royal only numbered about fifteen hundred,[139] while that of Canada numbered over sixteen thousand five hundred.[140]

I can find no historical proof going to show that the Acadians were distinctly different from the Canadians as regards the French provinces whence they took their origin. Indeed, Champlain, a Catholic gentleman of Saintonge, the founder of Quebec, took part in the Port Royal expedition[141] of 1604 together with De Monts, also from Saintonge, Potrincourt belonging to an old Picard family and Pontgrave, a merchant of St. Malo. In citing the French provinces which have peopled lower Canada, Canadian writers[142] give in the list Bretagne and the neighborhood of Paris. It is also known that the same places furnished contingents for Acadia.[143]

The primitive Acadian settlers, however, belonged to an entirely different class of society from those of the Canadian immigrants, who in most instances were peaceful persons chosen because of their fitness for agricultural pursuits, and who came over in bands during a period of one hundred years.[144] The early settlers of Port Royal, on the contrary, were a most promiscuous gathering: there were gentlemen of nobility like Champlain, De Monts and Potrincourt; men of education like Marc Lescarbot; there were Catholic priests and Huguenot ministers who hated each other. The rest were workmen, mechanics, adventurers, fishermen, all of whom were paid and many forced into the expedition.[145] Unlike the Canadians who during a period of eighty years (1630–1710), received from the mother country five thousand seven hundred immigrants, the Acadians in that period did not receive four hundred.[146]

We might then in a speech comparison of Canadian and Acadian regions, naturally enough look for many similarities and some differences. It is obvious from the "Comparison" that in respect to phonology the two Acadian dialects resemble each other more than they do the Ste. Anne dialect. Another fact, too, is plain, and that is, that the two Acadian dialects are nearer to standard French than is the Ste. Anne dialect. The latter conclusion is what Professor Elliott leads us to believe in a note to his article[147] on "Speech Mixture in French Canada," when he says:

> "In truth as we shall see hereafter, we often find to our surprise in these Acadian dialects, that both the phonetics and morphology are nearer the model of the north French than the Canadian of the province of Quebec, where the Langue d'Oïl dialects were the sources drawn on from the beginning for the speech material."

While the dialect "Comparison" in as far as it goes serves to verify this statement, nevertheless from the phonology of the two Acadian dialects (as well as from my notes on their morphology, which naturally could not well find a place in this "Comparison"), I have been unable to discover any sound changes going to show that "the original sources were" as Professor Elliott states above in this same note, "the Langue d'Oc dialects."[148] There are, of course, many other Acadian regions to be examined where it is

139 'La France aux colonies,' Rameau de Saint Père. Part i, page 35.

140 'La France aux colonies,' Part ii, p. 53.

141 Hildreth. 'History of the United States,' vol. i., p. 92.

142 13. Sulte, "La langue française au Canada, conférence le 8 Juillet, 1878, à Worcester, Mass., devant les membres de l'Association Montcalm" [appeared in a Worcester newspaper of about that date kindly loaned me by the author who intends republishing it]. See also Pascal Poirier in *Soirées Canadiennes*, Vol. iii, "La langue acadiénne," p. 63 et seq. Also, L. Fréchette, "Ste. Anne d'Auray et ses environs, in *Mémoires de la Société Royale*, Tome vi, pp. 77–8.

143 F. Parkmann, 'Pioneers of France,' p. 236.

144 'La France aux colonies,' Part i, p. 24.

145 Pioneers, p. 221; pp. 228–9; p. 236.

146 'Une colonie féodale,' tome i, p. 280: (Rameau de Saint-Père).

147 *American Journal of Philology*, vol. vii, 1886, p. 143, note.

148 Cf. Pascal Poirier's observation in "La langue acadienne" (Vol. iii, *Soirées Canadiennes*, p. 63) "L'idiome que parlent les Acadiens est une des branches les plus fécondes et les mieux conservées de la langue d'Oïl." Senator Poirier was at work a long time on a 'Vocabulaire Acadien,' a work which I have been eagerly watching for. I am now in receipt of a letter from him stating he had the misfortune to have his house burned and all his manuscript, which is greatly to be deplored.

not impossible that such sound indications may appear.

At the time of the French colonization in America, over two hundred and fifty years ago, Ile-de-France had by its literary and political preponderance, exerted more influence upon the dialects of Normandy, Brittany, Picardy, Centre of France and Santonge than any of them could have done upon it or upon each other. Now this Old French in its different varieties as exhibited in those days,—and to a considerable extent to-day as well—in Ile-de-France and the neighboring provinces whence lower Canada and Acadia was peopled, is what is heard to-day in Carleton, Ste. Anne and Cheticamp. It has not like Ile-de-France or Parisian French been exposed first to educational influences, which have so much changed Parisian French of two hundred and fifty years ago,—nor to similar surrounding influences; so that this Canadian and Acadian French is practically what it was when brought over here—merely having undergone such comparatively slight changes as that of contact with the English speaking people and the Indians. Undoubtedly, of late years, educational influence is causing the old philological phenomena to disappear gradually, but aside from these influences, the three dialects represent pretty well ordinary Old French of two hundred and fifty years ago.

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SIGNS OF REFERENCE USED IN THE FOOTNOTES.

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ENGLISH LITERATURE.

English Writers: An attempt towards a History of English Literature. By HENRY MORLEY, LL.D., Emeritus Professor of English Language and Literature at University College, London. VII. From Caxton to Coverdale. Cassell & Company, Limited. London, Paris and Melbourne: 1891.

THIS notice of Vol. vii of Professor Morley's well-known work has been belated, but I hope it is "better late than never." The period covered is from the death of Caxton to the publication of Cranmer's Bible of 1540, about a half-century. It is then the seed-time of English literature, a preparation for the efflorescence in the second half of the sixteenth century. The work opens with an interesting, though brief, account of the Revival of Learning in Italy under the impulse of the study of Greek letters, of which Grocyn, Linacre, and Colet took advantage, and the result was soon seen in their labors at Oxford, as well as in those of Erasmus and More.

The progress of Church reform from Wiclif through Hus to Luther is touched upon, and some account is given of the historians Bernard André and Polydore Vergil, and of the poet Hawes. We are introduced to another chief poem of Hawes besides *The Pastime of Pleasure*, namely, *The Example of Vertue*, which has hitherto escaped the histories of literature. Prefessor Morley's

"analysis is made from the yet unpublished sheets of Professor Arber's edition of the poem, a transcript from the copy of Wynkein de Worde's edition, in the Pepysian Library at Oxford, which has not until now been reprinted" (p. 81).

This poem was not mentioned in Professor Morley's 'First Sketch of English Literature;' but he there assigned to Hawes *The Temple of Glas*, which is now withdrawn from him, as other scholars have shown that it is by Lydgate. A long synopsis follows of Barclay's translation of 'The Ship of Fools,' and the reader will find that the various kinds of 'Fools' enumerated by the old German are not dead yet. We now travel north of the Tweed, where, during the first half of the sixteenth century, English literature chiefly flourished. England has no names to compare with those of Dunbar, Douglas, and Lindsay. "The Scottish Chaucer,"—without doubt the chief name in English poetry between Chaucer and Spenser,—is treated at some length, the analysis of the poems being based on Laing's edition. While Professor Morley mentions with praise (p. 127) Schipper's study of Dunbar (1884), he does not mention Schipper's edition of Dunbar's poems, of which two parts were published in 1891, but perhaps too late for notice in this volume. After Dunbar, Gavin

Douglas receives due attention, when we return to England, and, after a brief mention of some of the Morality Plays, the works of Skelton and More, especially the 'Utopia,' fill the following chapter.

A mention of the Complutensian Polyglot and the Greek Testament of Erasmus leads to a sketch of Luther and the Reformation, with its controversies, the English New Testament of Tyndal and his controversy with Sir Thomas More. More is treated with sympathetic affection, and in a later chapter his death, or murder, as it might better be called, after Henry VIII's break with the Pope, is feelingly described.

Again we revisit Scotland and enjoy a full and interesting account of Sir David Lindsay and his works, with analysis of some of them, especially of his noted Morality, 'The Satire of the Three Estates,' acted before the King and Queen, and the lord temporal and spiritual, at Linlithgow on the Feast of the Epiphany, Jan. 6th, 1540. We are told that

"At the end of the piece James warned some of the bishops who were present that, if they did not take heed, he would send some of the proudest of them to be dealt with by his uncle of England" (p. 256).

Doubtless this testimony to the force of Lindsay's *Satire* must have produced an uncomfortable feeling among the lords spiritual, when they reflected upon the recent acts of "his uncle of England." At all events we are informed that

"Before the end of 1540 the Estates, while they maintained the Pope's authority, so far followed Lindsay's lead as to pass a friendly Act of Reformation for abatement of 'the unhonesty and misrule of Kirkmen, baith in wit, knowledge, and manners,' as 'the matter and cause that the Kirk and Kirkmen are lightlied and condemned.'"

A host of minor writers follows, of whom the most important are the chroniclers, Fabyan, Hall, and Grafton, until we reach Lord Berners's notable translation of Froissart, pronounced "a masterpiece of idiomatic English prose." His translations of 'Sir Huon of Bordeaux,' 'Artheur of Lytell Britaine,' and of the 'Marcus Aurelius,' or 'Dial of Princes,' of Guevara, are also mentioned, as well as of the Spanish prose fiction, 'The Castell of Love.'

A mention of Bale's 'Interludes' and Leland's 'Itinerary' brings us to the most notable prose writer of this period, Sir Thomas Elyot, whose great work, 'The Governour,' great both in size and contents, deserves more attention than it has usually received, especially since it was made generally accessible ten years ago by Mr. Croft in a handsome two-volume quarto edition. The soundness of his views in "the right training of a gentleman" would do credit to a modern educator, and especially where he speaks of bodily exercise. His views of the popular game may be considered antiquated by our "young Americans," but will bear quotation:

"In football," says he, "is nothing but beastly fury and extreme violence, whereof proceedeth hurt; and consequently rancour and malice do remain with them that be wounded, wherefore it is to be put in perpetual silence."

Sir Thomas Elyot wrote also 'The Castle of Health,' one of our first works on Hygiene, and some other books and translations, and he compiled a Latin-English Dictionary, issued in 1538.

He was employed as ambassador to the Emperor Charles V. in the effort to obtain his assent to the divorce of Queen Katherine, and "he was also privately instructed to assist the English agent at Antwerp in a search for William Tyndal;" but it is hoped that he was not very active in this search, as Henry failed to pay his expenses, for he gave advice that the King did not relish. Elyot was a noteworthy man, and he is too little known to the modern teachers of literature.

The last chapter gives us some account of the various translations of the Bible, and of the martyrdom of William Tyndal on Oct. 6th, 1536, the one Englishman, whose name deserves the first place in the history of the English Bible. It is strange that in this very year Coverdale's Bible should have been introduced into England with "the royal license," and that Tyndal's New Testament was in this year first printed in England. Such is the irony of fate. The volume closes with a useful bibliography of the works of Linacre, Grocyn, Colet, More, Fisher, Tyndal, Dunbar, Douglas, Skelton, and Lindsay, from which, however, we miss the E. E. Text Society's edition of Lindsay's works.

JAMES M. GARNETT.
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GERMAN DIALECTS.

Bibliographie der deutschen Mundartenforschung, zusammengestellt von FERDINAND MENTZ. Leipzig: Breitkopf und Härtel, 1892. 8vo, pp. xx, 181.

THIS is the second volume of the 'Sammlung kurzer Grammatiken deutscher Mundarten, herausgegeben von Otto Bremer,' and is sure to be welcomed by those who wish to see what has been done, as well as what remains to be done, in the study and investigation of German dialects. The whole number of articles, treatises, and dissertations, a list of which Dr. Mentz has here compiled, amounts to more than seventeen hundred, dating all the way back to the beginning of the eighteenth century and reaching down to the end of 1889. It would be difficult for any one not familiar with the comparative study of German dialects to tell how near this compilation comes to being complete, but there is good reason to believe that no serions omissions have to be recorded. Another, and more interesting, question is, how much will have to be added in a later edition, or in a supplement, which shall give us the titles of the books and pamphlets published after 1889. Judging from the interest taken since then in the dialects of the Lower Harz and the duchy of Braunschweig, these additions will not be few, for between Dr. Mentz' numbers 1515 and 1525 alone, which cover the publications pertaining to the dialects of those districts, there will have to be inserted no less than three dissertations, namely: on the dialects of Stiege (Göttingen, 1890), on that of Meinersen (Jena 1890), and on that of Börssum (Jena, 1891), perhaps also a certain 'Ostfälisches Idiotikon,' which was begun in 1889. But even if other districts shall prove to have received much less attention in proportion, it is still not unreasonable to expect that before long the strictly scientific study of the various popular idioms will throw some new light on the question of the boundary lines and the best classification of German dialects. It will then also be time, and not until then, to judge of the merits of Dr. Bremer's map of dialects, as compared with Wenker's 'Sprachatlas,' Jellinghaus' 'Einteilung der niederdeutschen Mundarten,' and similar attempts at classification and division. Meanwhile, however, if the student wishes to anticipate in what directions Dr. Bremer is most likely to differ from his co-laborers or predecessors, he must be referred to the preface of the present volume, as well as to its table of contents, which is based on Dr. Bremer's divisions and groups and for which he, therefore, assumes the responsibility.

In conclusion we may remark that this table might have been improved in clearness if so many Roman numerals of nearly the same type had not been used for the different subdivisions.

The following are a few unimportant errors and omissions: H. Holthausen, in the index of authors, should be F. Holthausen, the author of 1486 and 1487 being identical with the one of 1241; the name of the author of 1237, 'Die Krefelder Mundart, etc.,' H. Röttsches, is omitted in the index.

C. H. BIERWIRTH.

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FRENCH LITERATURE.

Extraits des Chroniqueurs français du moyen-âge, Villehardouin, Joinville, Froissart, Commines; avec notices biographiques et notes grammaticales par S. PETIT DE JULLEVILLE, Paris: A. Colin & Cie. 1893. 8vo, pp. 408.

THIS compilation, appearing so shortly after the 'Extraits des Chroniqueurs français' of Gaston Paris and A. Jeanroy (Paris, 1892), contains essentially the same subject matter, though in somewhat fuller measure. Each extract forms a chapter by itself in Petit de Julleville, whereas brief historical summaries connect the different passages in Paris-Jeanroy. The editors in both instances follow Natalis de Wailly in his texts of Villehardouin (1872) and Joinville (1881). The Paris-Jeanroy edition alone, however, is normalized. In the case of Froissart, Paris-Jeanroy follow Luce (1869-1888) as far as completed, and for the remainder, Kervyn de Lettenhove (1870-1877): Petit de Julleville adopts the latter text throughout. Again, with Commines, Paris-Jeanroy quote Chantelauze (1881) and horrow besides from Mlle. Dupont's edition for the *Société d'His-*

toire de France (Paris, 1840-1847): Petit de Julleville stands altogether by the older version.

Petit de Julleville presupposes on the part of the student a knowledge of the elements of Old French grammar. The notes appended to the texts cover some thirty-five pages, and are mainly glosses of obscure or obsolete expressions. No attempt is made to emphasize the grammatical side; the title of the book is, therefore, somewhat misleading in this respect. The work is not technical in character; it lacks in philological treatment, even of an elementary kind. It contains neither historical glossary nor geographical map, such as are found in the Paris-Jeanroy edition. The reader, however, need not go outside the book itself for assistance in difficulties of translation, as he sometimes has to do for the Paris-Jeanroy text. Good historical notes are given at the bottom of the page, and the biographical notices are uniformly excellent.

Benjamin Duryea Woodward.
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CORRESPONDENCE.

DOCTRINE OF BILINGUALISM.

To the Editors of Mod. Lang. Notes:

Sirs:—I venture to address a few lines to you in deprecation of the adverse sentence which Mr. O. F. Emerson in your pages has passed upon what he calls my "Doctrine of Bilingualism;" and I hope I may be able to advance something which may incline him to reconsider his verdict.

Mr. Emerson begins with a series of quotations from authors who have followed me in my error. The list is one that might give a man pause, and make him ask himself whether he had maturely considered his reasons and could marshall them in demonstrative array as arguments. For if authors such as he has quoted have taken the statement from me, it is even so an important testimony to its soundness;—if they have revived it by their own observation, then the value of their testimony is still higher.

A vague flight of reasons appears in the field against me, but two only are developed as if they were relied upon, and indeed they are the only two that are tangible. They are these: (1) The bilingual couplings in Chaucer's *Prologue* are out-numbered by others which are not bilingual, being either wholly French or wholly English; (2) In the Alfredian translations and especially in that of Bede, there are numerous instances of couplings, one Latin word being rendered by two English words. These are the chief grounds for pronouncing me to be in error when I assert that a practice of coupling words bilingually rose out of the relations of the two races after the Norman Conquest, and that this practice grew into a habit which forms a characteristic of the English language.

Of these two reasons the second is quite foreign to the matter in hand, and, therefore, it will be convenient to dispatch it first. What we have to do with is the coupling of words which are destined to interpret one another. The couplings in Bede are of another kind, they are destined to interpret a Latin word. They are of the same nature as the duplicate or triplicate renderings attached to many a Latin word in the Glossaries. They belong to the studious process of exegesis or the academical interpretation of an ancient text; whereas the matter now before us relates to external conditions, and belongs to the unstudied spontaneous operation of those conditions in stocking colloquial speech with an assortment of equivalents. This is, I think, enough to remove the duplicates in Bede from the area of the present question. Let me now pause here a moment, and append a corollary to this, before I proceed to Mr. Emerson's other argument.

In discussions of this kind it is well to keep the operations of natural causes distinctly apart from the operations of study; and if Mr. Emerson had observed this distinction, he would surely have foregone one at least of his many subsidiary reasonings. He would not have thought it worth his while to urge that this pairing of bilingual equivalents could not have happened at that time, because it would be a difficult task even for the scholar of the present day. Many things that are hard in studious effort, are easy in nature. It would be hard for a man to change the tone and

accent of his habitual speech:—a few years of exile has sometimes done this for a man without effort or even consciousness on his part.

We revert now to Mr. Emerson's first reason. He has taken the trouble to collect the couplings in Chaucer's *Prologue*, to divide them into groups, and to count them; and he finds that those in which both words are French, added to those in which both words are English, produce a total outnumbering those which are bilingually composed. From such data he rapidly infers that this coupling habit had not a bilingual origin. He admits indeed that his groups may be challenged, but he asserts that for the purpose in hand they are practically sound. This is, however, by no means clear; they are not so composed as to inspire confidence in the process. If there were any validity in the argument itself, I might dispute the process of it; but it would be idle to quarrel with the process of an argument which has no valid application to the discussion.

The bilingualism of English began in the last generation of the eleventh century, and it was in an advanced condition by the middle of the twelfth. Chaucer wrote his *Prologue* late in the fourteenth century, and by that time this novel word-coupling had acquired the force of habit which involved the oblivion of its original conditions. No amount of monolingual couplings in the fourteenth century will suffice to furnish an argument against the bilingual origin of the habit.

Good bilingual examples were still produced, striking examples very serviceable for illustrations, and that is the character in which I have employed them;—not at all as if I were concerned to prove what is indeed obvious and on the surface. In the section which is now arraigned I am not adducing evidence for the fact of bilingualism, but rather am illustrating it for a further end, namely to account for that peculiar individuality of the English Language which separates it so widely from sister dialects, and most conspiciously from High German. It was in order to draw attention to this point, and because I had not space to exhibit in detail the full import of it, that I brought my Introduction to a close with the sound of a paradox:—"That a French family settled in England, and edited the English language."

J. Earle.

Oxford.

THE ANGLO-SAXON 'OROSIUS.'

To the Editors of Mod. Lang. Notes.

Sirs:—In the November number of Mod. Lang. Notes Professor F. A. Blackburn (University of Chicago) suggests an emendation of a passage in 'Orosius.' May I add a further word upon the matter?

In my 'Syntax of Alfred's Works,' the first part of which I am just now preparing for the press, I wrote a few weeks ago, s. v. *gehatan*, as follows:

"Or. 234, 24 *hie him sendon ane tunecan ongean, þa þe hie to geheton*" [Mr. Blackburn omits *hie*]. Sweet, putting an accent over the o, seems to suggest *to* to be Mod. *too* and so most probably would translate "*which they had promised too.*" Or should *to* be a rendering of *toga*, which appears in the Latin text in the form *togae*? This not having been printed in italics by Sweet, it would seem that he too thinks *to* to be the translation of *togae*. Thorpe (in Pauli's 'The Life of Alfred the Great') prints *togeheton* and translates: '*which they had promised.*'

So I would suggest two possibilities:

1. *tó=toga*: *þa þe hie to geheton.*
2. *toge=toga*: *þa þe hie toge heton.*

But as *gehatan*, so far as I see, does not appear in the sense of *denominate* except in the past participle, the second suggestion seems to me to be the best interpretation.

J. Ernst Wülfing.

Bonn.

AMERICAN DIALECTS.

To the Editors of Mod. Lang. Notes.

Sirs:—I am about to issue a circular requesting answers to a number of questions as to the geographical extent of certain usages in American speech. The object of this is to get outlines—however vague—of what are, have been, or will be American dialects.

It is my desire to have the list of test words as good as possible and I therefore request

the co-operation of others interested in the matter. What are wanted are words, uses of words, and pronunciations, that are believed to be restricted to a certain section, whether large or small—not such as may be found among certain classes in various parts of the country. Of course, I shall be able to use but a limited number of all those that might be proposed, but it is desirable that the selection be made from such as would suggest themselves to persons in various parts of the country.

As my means of distributing the circular makes its early preparation imperative, it will be necessary that communications be sent me direct and as soon as possible.

GEORGE HEMPL.

University of Michigan.

BRIEF MENTION.

Among recent German text-books special attention should be called to Mr. A. B. Nichols' edition of H. v. Sybel's three lectures on 'Die Erhebung Europa's gegen Napoleon' (Boston: Ginn & Co.), and the same editor's 'Karl der Grosse, nebst zwei anderen Bildern aus dem Mittelalter, von G. Freytag' (New York: Henry Holt & Co.). The editorial work in both volumes is of the same high order, characterized both by good sense in avoiding unnecessary comment, and by accuracy and neatness of statement when such comment seemed desirable. An outline map of Europe, or at least of Charles' empire, showing the location of the places mentioned in the text, would have been a valuable addition to the second volume. Perhaps this deficiency can still be supplied. These volumes, together with Mr. H. S. Beresford-Webb's 'German Historical Reading Book' (published in this country by Messrs. H. Holt & Co., New York), will go far toward supplying a want that has been felt for some time, of well-edited historical reading-material. Auerbach's 'Brigitta,' edited by J. H. Gore, Ph. D. (Boston: Ginn & Co.), is, on account of its simplicity of style, particularly well adapted to sight-reading. The omission, for the sake of "all possible brevity," of "certain descriptive portions of the text," will doubtless be regretted by many teachers, though in view of the avowed purpose of the volume it may seem excusable. Freytag's 'Soll und Haben,' which was condensed and edited about two years ago by Miss Ida W. Bultmann (Boston: Ginn & Co.), has been put through the same process by Mr. Hanby Crump, Assistant Master in Modern Languages, Dulwich College (New York: Macmillan & Co.). It might be questioned whether such condensed versions are very enjoyable reading material, unless they are accompanied by rather full and well written accounts of the omitted portions of the original; these are wanting in both editions. The teacher, who has read and enjoyed the unabridged version, feels very strongly the difficulty of doing justice to the work by extempore résumés of his own.—Some other recent text-books, among them Professor Buchheim's edition of the first four books of Goethe's 'Dichtung und Wahrheit,' we intend to notice at greater length in a later issue.

"Richard Cœur de Lion in Literature" is the title of a Leipsic dissertation (1890) by George Henry Needler. A somewhat extended account of the different versions of the metrical romance 'Richard Coeur de Lion' is not without value in the absence of a critical edition of the poems, but the Southerland MS. and the MS. of the College of Arms were not examined, and the Lang fragment of the Auchinleck MS. (see *Eng. Stud.* viii, 115 ff.) was entirely overlooked. A ballad and a sirventes by Richard are pleasently rendered into English verse.

In the London *Educational Times*, Jan. 1, 1894, we note the following:

"The laudable custom of celebrating the 70th birthday of eminent scholars is far more common in Germany than is the case with us. We were, therefore, by no means surprised to hear that the German professors and teachers holding public appointments in Great Britain and Ireland, presented to Professor Max Müller an address of congratulation on the occasion of his 70th birthday, which fell on the 6th ult. The arrangements were carried out under the presidency of Professor Buchheim, of King's College, London, who drew up the address, in which special stress was laid on the fact that, of all contemporary German scholars, the learned Oxford Professor contributed most to make the German name honoured outside Germany, both by his character and his vast literary activity. The signatures to the addresses, which was very tastefully illuminated by Mr. O. von Holtorp, an English artist of German extraction, were collected by the honorary secretaries, Dr. Hager, of Owens College, Manchester, Dr. Tille, of the University of Glasgow, and Professor Meissner, of Queen's College, Belfast, in England, Scotland, and Ireland, respectively."

JOURNAL NOTICES.

ANGLIA. VOL. XV, PARTS III, IV.—**Brugger, E.,** Zur lautlichen entwicklung der engl. schriftsprache.—**Borkowsky, Th.,** Quellen zu Swift's Gulliver.—**Bradley, Henry,** Kleine mitteiluug.—**Hein, J.,** Ueber die bildliche verneinung in der mittelenglischen Poesie.—**Forrster, Max,** Ælfric's homilien-übersetzung.—**Bramlette, E. E.,** The Original Language of the Aneren Riwle.—**Holthausen, F.,** Zu alt- und mittelenglischen dichtungen.

ENGLISCHE STUDIEN. VOL. XVIII, PART I.—**Sternberg, R.,** Ueber. eine versifieirto mittelenglische chronik.—**Mitschke, P. H.,** Ueber Southey's Joan of Arc.—**Breul, K.,** Die umgestaltung des Medieval and Modern Language Tripos zu Cambridge.—**Klinghardt, H.,** Der neue sprachunterricht im ausland.—**Varnhagen, H.,** Zu einer stelle von Longfellow's "Tales of a Wayside Inn."—**Sprenger, R.,** Kleine bemerkungen zu neuenglischen dichtern.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. V. PART 4.—**Falk, Hj.,** Om Svipdagsmål.—**Jónsson, Finnur,** Ungers Kristianiahåndskrift af Heimskringla.—**Vodskov, H. S.,** En smörgås.—**Jónsson. Finnur,** Anmälan av "Adolf Noreen: Altisländische und altnorwegische grammatik unter berücksichtigung des urnordischen. Zweito vollständig umgearbeitete auflage."—**Jónsson, Finnur,** Anmälan av "B. Kahle: Die Sprache der Skalden auf Grund der Binnen- und Endreime verbunden mit einem Rimarium."—VOL. VI. PART I.—**Nygaard, M.,** Udeladelse af subjekt; "subjektlöse" sætninger i det norröne sprog (den klassiske sagastil).—**Falk, Hj.,** Om Svipdagsmål.—**Bugge, Sophus,** Bemærkninger til Östnordiska och latinska medeltidsordspråk med Efterskrift av Axel Kock.—**Noreen, Adolf,** Jenmäle.—PART 2.—**Falk, Hjalmar,** Om de rimende konsonanter ved helrim i dróttkvætt.—**Jonsson, Jón,** Um nafnið "Hringr."—**Craigie, W. A.,** Oldnordiske Ord i de gæliske Sprog.—**Laeffirr, L. Fr.,** Svänska ortnamn på *skialf* [*skælf*]. (Ett bidrag till *Skilfingarnas* restauration.) Med "Tillägg: Norske Stedsnavne paa (*skjálf?*) *skjálfa*" av O. Rygh.—**Lundgrrn, M.,** Bidrag till nordisk namnforskning. Med "Tillägg om namnet *Sante*," av Axel Kock.—**Tegnér, Es.,** *Smörgås.*—**Unger, C. R.,** Fortsatte Bemærkninger om islandske Haandskrifter.—**Thorkelsson, Jón,** Infinitiv styret af Præpositioner i Oldislandsk og Oldnorsk.—**Storm, Gustav,** Kan det ansees bevist, at den norske Homiliebog (A. M. 619 qv.) er skrevet i Hamar?—**Kork, Axrl,** Om nvmnet *U'svifr*=*U'sjfr.*—**Morgenstern, Gustav,** Notizen.—**Laeffler, L. Fr.,** Till Arkiv 7:247 o. f.—**Hjelmqvist, Theodor,** Anmälan av "Ud. valg af Oldnordiske Skjaldekvad med anmærkninger til prof. Noreens "Jenmäle."

DANIA, TIDSSKRIFT FOR FOLKEMÅL OG FOLKEMINDER. VOL. II. PART 2.—**Fellberg, H. F.,** Hvorledes opstår sagn i vore dage.—**Kristensen, M.,** Bidrag til den jyske litteraturs-historie. II. Blicher og hans samtid.—**Laub, Thomas,** Vore folkemelodiers oprindelse (sluttet).—**Reimrr, Christine,** Syvtallet.—**Fellberg, H. F.,** Bide til bollen.—**Soeltoft-Jensen, H. K.,** Erglenes syndewfald.—**Simonsen, D.,** Overtroisk frygt for at tælle.—**Fellberg, H. F.,** Drenge gar af Skole.—PART 3.—**Fellberg, H. F.,** Tallene i folkets brug og tro.—**Reimer, Christine,** Nordfynsk overtro i manös minde.—**Mueller, Theodor A.,** En folkloristisk methode og theori.—**Jensen, J. M.,** Sprogpröve fra Vendsyssel. Den gang Slaverne var brudt ud.—**Ottosen, Martha,** Ligvarsel.—**Soeltoft-Jensen, H. K.,** At lade sold og saxga.—**Soeltoft-Jensen,** Gigas. E., Halling, A., Nyrop, Kr., Simonsen, D., De disputerende professorer.—**Schjoett, Julie,** Vise om Caroline Mathilde.—**Bjerge, Paul,** Jens Lange og hans bönder,—**Nielsen, O.,** Nominativendelsen -*i* omkring år 1200.—**Mueller, Theodor,** Anmeldelse af Kr Kaufmann, "Deutsche mythologie."—**O., A.,** Anmeldelse af Lundell, "Skandinaviske volkspoesie.

ARCHIV FÜR LATEINISCHE LEXIKOGRAPHIE UND GRAMMATIK. ACHTER JAHRGANG. HEFT 3.—**Luebke, W. Meyer,** Zur Geschichte der lateinischen Abstracta.—**Haufsleiter, Joh.,** Ein Infinitivus futuri passivi auf -uiri bei Augustin.—**Weis, O.** und **Gaebel,** Zur Latinisierung griechischer Wörter.—**Skutsch, Fr.,** Restutus.—**Funck, A.,** Glossographische Studien.—**Weyman, Carl,** Gibbus.—**Wyman, C.,** Zu den Sprichwörtern und sprichwörtlichen Redensarten der Römer.—**Herausgeber,** Amplare, ampliare. amplificare.—**Herausgeber,** Die neuen Scholien zu Terenz.—**Herausgeber,** Zur Prosodie des Tibull.—**Herausgeber,** Die Etymologieen der lateinischen Grammatiker.—*Miscellen.*—**Lattes, Elia,** Zu Malaeia.—**Lindsay, W. M.,** Varia.—**Skutsch, Fr.,** Dein. **Stowasser, J. M.,** Gumiae oder gemiae.—**Kuebler, Bernh.,** Zur Sprache der Lex Burgundionum.—**Groeber, G.,** Zu den vulgärlateinischen Substraten.—**Herausgeber,** Zum Afrikaner Florus. Pernix.—HEFT 4.—**Gryer, Paulus,** Spuren gallischen Lateins bei Marcellus Empiricus.—**Demselben,** Zur Bezeichnung der Reciprocität im gallischen Latein.—**Weyman, Carl,** Colligere=tollere.—**Sonny, A.,** Neue Sprichwörter und sprichwörtliche Redensarten der Römer.—**Lattes, Elia,** Etruskische Analogieen zu lateinischen Africismen. Saeturnus.—**Schrpfs, G.,** Anxicia.—**Sonny, A.,** Lupana.—**Thielmann, Philipp,** Die lateinische Übersetzung des Buches Sirach.—**Herausgeber,** Supervacuus, supervacuaneus. Arcesso, accerso.—**Herausgeber,** Die Etymologieen der lateinischen Grammatiker. II.—*Miscellen.*—**Bluemlein, Carl,** Zum Wortspiel onus-honor.—**Schmitz, Wilh.,** *Ἀμειπαύγων.*—**Hoppe, Karl,** Duplex. Lisae. Torres.—**Riefs, Ernst,** Naama: decor. Ridiculus. **Denk, J.,** Ruribus.—**Ihm, Max,** Vessillum. Vexillum.—*** Restutus.—**W., C.,** Zu den Aeta Perpetuae.—**Herausgeber,** Beneficio. Merito.—**Herausgeber,** Auris, auricula. Exemplare. Salvator, salvare, mediator, mediare, mediante. Umschreibungen mit tempus; franz. mitan. Ennius und das Bellum Hispaniense. Perna, span. pierna.

NEUPHILOLOGISCHES CENTRALBLATT. NR. II. NOV, 1893.—**S-c.,** Betrachtungen über phonetische Bezeichnungen. (Schluss.)—**Hornemann,** Berichte aus den Vereinen: Hannover (Lönings Hamleterklärung); Paris (Réunion des Professeurs des Langues vivantes, Décret relatif aux épreuves de langues vivantes).—Verzeichnis neuphilologischer Vorlesungen (Erlangen, Graz, Innsbruck, Lemberg, Prag, Strassburg, Wien).—Statistisches über den Verband der deutschen neuphilologischen Vereine.—Litteratur: Besprechungen (Rauschmaier, Englisches Vokabularium auf etymologischer Grundlage [Gugel]; Weitzenböck, Lehrbuch der französischen Sprache [Weiss]; Rohn und Hoeven, Formenlehre [Wendt]; Winneberger, Guy de Warwick [S-e]; Pallioppi, Dizionari [Sachs]; Coppée, Longues et Brèves Nouvelles; Gréville, Jolie propriété à vendre; Bourget, Un Scrupule [Sandmann]; Passy, Les Sons du Français; Hupe, Dickens' A Christmas Carol [Wasserzieher]; Tronconi, Passione maladetta [Söhns]),—Neue Erscheinungen.—Inhaltsangabe von Zeitschriften.—Miscelle.—Personalien.—Anzeigen.

MODERN LANGUAGE NOTES.

Baltimore, March, 1894.

THE OLD ENGLISH 'WHALE.'

Our knowledge of the fragment which we possess of the OE. 'Physiologus' is gradually increasing, and especially is this true of the poem known as 'The Whale.' Of the latter a convenient epitome, so far as relates to the mistaking of the sea-beast for an island, is given by Brooke, 'Early English Literature,' pp. 432–3:

"The *Whale*, since it has to do with the sea, is more wrought-out by the poet, and more interesting than the *Panther*. The first part of the legend—of the sailors landing on the monster's back as on an island—comes perhaps originally from the East. It is in the story of Sinbad the Sailor, hut it continued for a long time in English literature, through Middle English to Chaucer, and so on to Milton's simile. Our description here is the first English use of the tale. It is fairly done, and filled in with special sea-phrases. I will tell, he says, of the mickle whale whose name is

7. Floater of the Flood-streams old, Fastitocalon.
Like it is in aspect to the unhewn stone,
Such as moved is at the margent of the sea,
By sand-hills surrounded, thickly set with sea-weeds;[1]
So that the surge-sailors ween (their souls within),
That upon some island with their eyes they look.
Then they hawser fast their high-stemmèd ships
With the anchored cables on their No-land there;
Moor their mares of ocean at this margin of the main!
. . . . . Thus the keels are standing
Close beside that stead, surged around by ocean's-stream.

The players of the sea climb on the island, waken a fire, and are joyous, but suddenly the Ocean-guest plunges down with the bark, and in the hall of death makes fast with drowning ship and seamen. So plays the Fiend with the souls of men."

The meaning of the curious word *Fastitocalon* was first pointed out by Ebert, *Anglia*, vi, 243–5:

"Der Walfisch wird in der einzigen handschrift des angelsächs. Physiologus *Fastitocalon* genannt, offenbar enthält das wort ein paar schreibfehler, indem es fur *Aspidocalon* steht, so hat nämlich auch die eine der berner handschriften [B]. Dieser name ist aus dem ältesten griech. Physiologus entlehnt und findet sich in allen älteren lateinischen wider. Der walfisch und zwar speciell der, von dem der Physiologus wunderbares berichtet, wird also als eine riesenschildkröte bezeichnet.[2] Ihn beschreibt der Angelsachse so: Sein aussehn (*hiw*) ist gleich einem rauhen steine (*hreófum stáne*), als wenn an des wassers ufer das grösste der seeröhrige, von sandbergen umgeben, umherschweife (*vôrie*), d. h. offenbar: sich auf und ab bewege. Diese beschreibung hat zwei ganz eigentümliche züge, von denen sich in den älteren lateinischen Physiologi keine spur findet. B sagt von dem tiere nur: *habens super corium suum tamquam sabulones sicut juxta littora maris*, in allem wesentlichen wörtlich übereinstimmend mit dem ältesten überlieferten latein. Physiologus aus dem 8. jahrhundert; C aber hat gar keine beschreibung. Die beiden eigentümlichkeiten des angelsächs. textes sind jede in ihrer art von hesonderem interesse; die erste ist der vergleich des tieres mit dem rauhen steine, sie weist auf eine ältere latein. recension, die sich an die älteste griech. näher anschloss, hin, denn einem solchen vergleich verdankte offenbar das tier seinen namen *Aspidochelone*. Der rücken des tieres ragte wie ein gleich einem schild gewölbter felsblock aus dem meere hervor. So wird auch in der 'Peregrinatio S. Brandani,' da wo die bekannte sage von der walfischinsel erzählt wird, der walfisch als eine *insula petrosa* hezeichnet. Der andere dem angelsächs. texte eigentümliche zug ist die zweite vergleichung; sie ist offenbar ein erzeugniss der phantasie des angelsächs. poeten, der sich die belebte insel bewegt denkt wie das im winde hin und her wogende seeröhrig; nur die umgebung desselben mit sandhügeln wird der vorlage entnommen sein, wie die beschreibung der latein. Physiologi erkennen lasst: in der vorlage wird eben der fels als von einem sandufer (das zum landen einlud) umgeben geschildert worden sein, woraufhin dann die latein. Physiologi den ganzen fisch mit sand bedeckt sein lassen."

Another important contribution to the knowledge of the word *Fastitocalon* has been made by Bugge (*Beiträge* xii, 79);

"Ebert hat in Anglia vi, 241–247 nachgewiesen, dass die stücke Panther, Walfisch, Vogel (Rebbuhn) im Exeterbuche auf einen lateinischen Physiologus zurückgehen, welcher mit dem in zwei Berner-hschrr. des 9. jahrhunderts no. 233 und 318 Bongars. enthaltenen nahe verwant war. Der name des

1 "... 'Thickly set with sea-weeds' is literally 'greatest of sea-weeds or sea reeds.' I take it to mean that the stone looks as if it were itself the very greatest of sea-weeds, so thickly is it covered with them."

2 In his 'Gesch. der Litt. des Mittelalters,' p. 78, Ebert has the following note:

"Verderbt aus Aspidocalon, wie der lateinische Physiologus hat, dem der angelsächsische sich am nächsten anschliesst. Die richtage griechische form ist Ἀσπιδοχελώνη und bedeutet: Meerriesenschildkröte, indem als eine solche der Walfisch bezeichnet wird."

walfisches in dem ags. Physiologus *Fastitocalon* findet sich in der einen der Bernerhschrr. als *Aspidocalon* (aus *Aspidochelon*) wider. Allein die form *Fastitocalon*, welche nach Ebert offenbar ein paar schreibfehler enthalten soll, beweist nach meiner ansicht, dass die dem angelsächsischen dichter vorliegende behandlung in irischer sprache geschrieben war. *Fastitocalon* (dessen *f* allitteriert), enthält gewiss nur einen schreibfehler, die unzählige mal vorkommende verwechslung des *c* und *t*. Die vorlage hatte gewiss *fascitocalon*. Im mittelirischen ist oft, wie hier, das *f* einem anlautenden vocale vorgeschoben; siehe z. B. Windisch Ir. gr. §108. In alten lehnwörtern aus dem lateinischen hat das irische regelmässig *c* fur *p*. Endlich ist die verwechselung der tenuis und media (*t* und *d*) in lateinischen handschriften, welche von Irländern geschrieben sind, ganz gewöhnlich; siehe z. B. Zeuss-Ebel Gram. Celt. xvi f. und W. Stokes Irish Glosses."

The passage in the story of Sinbad is from the First Voyage, and is thus given in Lane's translation:

"We continued our voyage until we arrived at an island like one of the gardens of Paradise, and at that island the master of the ship brought her to anchor with us. He cast the anchor, and put forth the landing-plank, and all who were in the ship landed upon that island. They had prepared for themselves fire-pots, and they lighted the fires in them; and their occupations were various: some cooked; others washed; and others amused themselves. I was among those who were amusing themselves upon the shores of the island, and the passengers were assembled to eat and drink and play and sport. But while we were thus engaged, lo, the master of the ship, standing upon its side, called out with his loudest voice, O ye passengers, whom may God preserve! come up quickly into the ship, hasten to embark, and leave your merchandise, and flee with your lives, and save yourselves from destruction; for this apparent island; upon which ye are, is not really an island, but it is a great fish that hath become stationary in the midst of the sea, and the sand hath accumulated upon it, so that it hath become like an island, and trees have grown upon it since times of old; and when ye lighted upon it the fire, it felt the heat, and put itself in motion, and now it will descend with you into the sea, and ye will all be drowned: then seek for yourselves escape before destruction, and leave the merchandise!—The passengers, therefore, hearing the words of the master of the ship, hastened to go up into the vessel, leaving the merchandise, and their other goods, and their copper cooking-pots, and their fire-pots; and some reached the ship, and others reached it not. The island had moved, and descended to the bottom of the sea, with all that were upon it, and the roaring sea, agitated with waves, closed over it."

On this passage Lane has the following note:

"Note 8.—*The Fish mistaken for an Island.* The origin of this first marvel related by Es-Sindibád of the Sea I find in El-Kazweenee's [latter half of the thirteenth century] ''Ajáïb el-Makhlookát.' In his account of animals of the water, he says, 'The *tortoise* ['sulahfáh,' also written 'sulahfà,' &c.,] is a sea and land animal. As to the sea-tortoise, it is very enormous, so that the people of the ship imagine that it is an island. One of the merchants hath related, saying, "We found in the sea an island elevated above the water, having upon it green plants; and we went forth to it, and dug [holes for fire] to cook; whereupon the island moved, and the sailors said, Come ye to your place; for it is a tortoise, and the heat of the fire hath hurt it; lest it carry you away!—By reason of the enormity of its body," saith he, [i. e. the narrator above mentioned,] "it was as though it were an island; and earth collected upon its back in the length of time, so that it became like land, and produced plants."

Though the above is so opposite, I am tempted to copy from Hole's work . . . from Olaus Magnus:—

"Habet etiam Cetus super corium suum superficiem tanquam sabulum quod est juxta littus maris: unde plerumque elevato dorso suo super undas a navigantibus nihil aliud creditur esse quam insula. Itaque nautæ ad illum appellunt et super eum descendunt, inque ipsum palos figunt, naves alligant, focos pro cibis coquendis accendunt: donec tandem cetus sentiens ignem sese in profundum mergat, atque in ejus dorso manentes, nisi funibus a navi protesis se liberare queant, submergantur.' (L. xxi, c. 25.)

Pliny, as Hole suggests, may have been 'the general source of these sea-monsters."

Lauchert, in his 'Geschichte des Physiologus,' is of opinion that this work was composed in Alexandria, before 140 A.D. The relevant passage from the Greek 'Physiologus' is as follows:

'Ο Σολομῶν ἐν τοῖς Παροιμίοις διδάσκει λέγων· "μὴ πρόσεχε φαύλῃ γυναικί. μέλι γὰρ ἀποστάζει ἀπὸ χειλέων γυναικὸς πόρνης, ἥ πρὸς καιρὸν λιπαίνει σὸν φάρυγγα· ὕστερον μέντοι πικρότερον χολῆς εὑρήσεις καὶ ἠκονημένον μᾶλλον μαχαίρας διστόμου.

τῆς γὰρ ἀφροσύνης οἱ πόδες καταγουσι τοὺς χρωμένους αὐτῇ μετὰ θανάτου εἰς τὸν ᾅδην."[3] ἔστι τοίνυν κῆτος ἐν τῇ θαλάσσῃ, ἀσπιδοχελώνη καλούμενον· δύο φυσικὰς ἐνεργείας ἔχει .... Ἡ δὲ ἄλλη φυσικὴ αὐτοῦ ἐνέργειά ἐστι τοιαύτη· μέγα ἐστὶ τὸ κῆτος πάνυ, ὅμοιον νήσῳ· ἀγνοοῦντες οὖν οἱ ναῦται, δέουσι τὰ πλοῖα αὐτῶν εἰς αὐτό, ὡς ἐν νήσῳ, καὶ τὰς ἀγκύρας αὐτῶν καὶ τοὺς πασσάλους. καὶ ἐξέρχονται ὡς ἐν νήσῳ. ἅπτουσιν οὖν πρὸς τὸ ἑψῆσαι αὐτοῖς βρώματα. καὶ θερμανθὲν τὸ κῆτος καταδύει εἰς τὸν βυθόν, καὶ βυθίζει τὸ πλοῖον πανοικίον....

Perhaps the story in Sinbad may have been derived from the Arabic translation of the 'Physiologus,' made by Gregory of Nazianzen (Lauchert, p. 87), or, indirectly, from the Ethiopic, Armenian, or Syrian version (p. 79 ff.).

My purpose in this paper is to call attention to two other occurrences of the word Ἀσπιδοχελώνη, the one of them in the writings of Basil the Great, the other in that of Peter of Sicily, the former accordingly of the fourth century, the latter of the ninth.

The passage from Basil is from a discourse of his 'On Companions' ('Patr. Græca,' xxx, 824 C.), where he is warning against intimacy with women as fellow-laborers:

Ἐκείνης τὰ γλυκερὰ ῥήματα ὕστερον πικρότερα χολῆς εὑρηθήσεταί σοι ἐκείνης τὸ τρυφερὸν βλέμμα εἰς ταρτάρου σε κλεῖθρα κατάγει· ἡ δὲ τοῦ ἀδελφοῦ ἀγάπη βασιλείαν οὐρανῶν σοι προξενεῖ. Τί τὴν τῆς ἀσπιδοχελώνης ὕπουλον ἀγάπην προτιμᾷς τῆς τοῦ ἀδελφοῦ γνησίας ἀγάπης;

Two things are remarkable about this passage: that Basil alludes to the same verses of Proverbs which introduce the symbolism of the 'Physiologus,' and that he has had much to say, in this context, on the subject of Ps. 58. 4, by means of which he enforces his main thesis.

All that is certainly known of Peter of Sicily I extract from Giesele's Preface to his edition of the author's 'Historia Manichæorum seu Panlicianorum' (Göttingen, 1846), p. iii:

"Petrus Siculus ipse narrat, se ab Imperatore Basilio Macedone initio ejus imperii Tephricam missum esse, qui captivos nobiliores a Paulicianis abductos permutaret, atque novem menses ibi commoratum, secundo anno illius Imperatoris rem sibi demandatam feliciter exsecutum esse. Basilius imperium occupavit die 24. Sept. anni 867 p. Chr. natum: Petri Siculi igitur, quum paulo post Tephricam proficisceretur, et secundo Imperatoris anno rediret, legatio incidit in annum 868. Historiam hanc non multo post ob eo scriptam esse, jam inde probabile fit, quod jubente Imperatore eam confecit: mandatum enim tale statim post rem peractam dari solet: necesario antem sequitur ex eo, quod victoriam de Chrysochere reportatam ejusque mortem, quae in annum 871 incidit, nondum enarrat, ideoque, quum omittere illas, si jam evenissent, non potuisset, antea scripsisse censendus est. Quod enim p. 29. de haeresi temporibus Basili triumphata scribit, id non ad illam victoriam, sed eo pertinere ipse explicat, quod doctrina Paulicianorum, quae eousque recondita fuisset, tunc in lucem producta esset. Scripsit igitur eo tempore, quod inter annos 868 et 871 intercessit."

The extract from Peter of Sicily is a longer one. It may be found in Gieseler's edition, p. 34, or in 'Patr. Græca' civ, 1281 A, B. The author is denying the right of one of the heretical leaders to call himself Titus, since he is in no sense an imitator of the New Testament Titus:

Ἐγὼ δὲ τοῦτον οὐ Τίτον λέξω, . . . ἀλλὰ Κῆτος· μιμητὴς γάρ γέγονέ τοῦ θαλασσίου κήτους τοῦ τοῖς ὕδασιν ἐμφωλεύοντος.

Περὶ γὰρ τοῦ θαλασσίου κήτους φασί τινες, ὅτι τὸ θαλάσσιον κῆτος, ἀσπιδοχελώνη λέγεται· ἔστι δὲ τῷ μεγέθει νήσῳ ἐοικός, καὶ φωνὴν ἔχει βαρεῖαν ὅθεν ἀγνοοῦντες οἱ ναῦται ἐπ' αὐτῷ κάμινον, θερμανθὲν τὸ ζῶον ἀθρόως καταδυὲν, πάντας εἰς βυθὸν ἀποπνίγει. Οὗτος οὖν καὶ οὗτος, τοὺς ἀγνοήσαντας αὐτοῦ τῆς κακίας τὸ μέγεθος, καὶ τὴν βαρεῖαν φωνὴν μὴ ἐκκλίναντας, ἀλλὰ μᾶλλον ὑπακούσαντας, ἐπ' αὐτῷ τε τῆς ἐλπίδος τὴν ἄγκυραν θεμένους, πάντας διὰ πορὸς εἰς βυθὸν ᾅδου τοῦ πλανηθεῖσι, καὶ πρὸς πῦρ ἐξεδήμεσεν ἄσβεστον.

The relation of this Greek account to that of the 'Physiologus,' and that of either to the Old-English—and intermediate Irish—version, constitutes a pretty problem.

Two or three points seem to me fairly clear:

1. There is no authority for Brooke's "seaweeds."

2. Since the context of the passage from Basil has much to say of the asp (Ps. 58. 4),

[3] Prov. 5. 3–5.

Sophocles may be right in translating, as he does in his 'Byzantine Lexicon.' ἀσπιδοχελώνη by *asp-tortoise*, rather than, with Liddell and Scott, by *shield-tortoise*. What would be the meaning of *shield-tortoise*, anyhow, different from that of *lortoise*? One can understand *Schildkröte*, but *shield-tortoise* seems tautological. It is not easy to see whence Ebert derives his 'riesenschildkröte' and 'meerriesenschildkröte."

3. Ebert is apparently wrong in saying of the OE. poet, "der sich die belebte insel bewegt denkt wie das im winde hin und her wogende seeröhrig." The account in the Arabian Nights, and that from El-Kazweenee, suggest rather that the tortoise—not whale—had become covered with vegetation, and that it was this which waved, and not the animated island itself. Both the sand and the vegetation are mentioned by Sinbad: "The sand hath accumulated upon it, so that it hath become like an island, and trees have grown upon it since times of old." And so El-Kazweenee: "Earth collected upon its back in the length of time, so that it became like land, and produced plants." In this particularity of the Oriental account we may have a retention of older features,such as the OE. version exhibits, but which are otherwise lost.

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THE LIFE AND GROWTH OF WORDS IN THE FRENCH DIALECT OF CANADA.

II.

In the flora of New France the early colonists met much that was new to them. A characteristic Canadian-French word, and one which has now found lodgment in Littré's dictionary, is *épinette*, given to members of the fir and larch family. In Canada we have: *épinette blanche*, spruce (Abies alba); *épinette rouge*, larch (Larix americana); *épinette noire*, a species of fir. The word *épinette* occurs in the works of La Hontan and dates back at least to the seventeenth century. Other interesting tree and bush names are: *Vinaigrier*, sumac (Rhus coriaria); *orme rouge* (Ulmus fulva); *cyprès*, the Banksian Pine (Pinus banksiana); *bois barré* (Acer pensylvanica); *bois blanc*, the bass-wood or linden (Tilia americana); *bois de ptomb* (Dirca palustris); *bois d'orignat* (Viburnum lantanoides). Of fruits and plants we find: *Oignon savâge*, the Indian turnip (Arum cucullatum), also known as *pomme blanche; petite poire*, the juneberry (Amelanchier canadensis) and the good old term *fotle avoine* (wild oats) applied to the wild rice of the lakes and rivers (Zizania aquatica). Curious words also are *tripe de roche*, the name of the well-known edible moss, and *têtes de femmes*, the name given to the little clumps of moss on the prairies.

The terminations *-age*, *-etle*, *-ière* are much in favor with the French Canadians. We have *sapinages* (pine branches), *sapinette* (spruce beer), *sapinière* (fir-grove), *pinière*, *cédrière*, *épinettière*, etc. From the discussion of tree-names, we can pass directly over to the lumbering industries, which have given a great impulse to word-making in French Canada; indeed a large special dialect has here grown up.[1] Only a few terms can be mentioned in this brief essay, but all are full of interest. Let us visit the *hommes de chantiers*, as they are called in their *camp*. Inside the rude hut we shall find, *chiennes* (seats), *couchettes* (berths or beds), *couvertes* (blankets), besides a mass of *butin* and *drigail* (utensils, arms, furniture, etc.). If we leave the *campement* and go into the surrounding forest, we shall see at their work the *bûcheurs* or *bûcheux*, who fell the trees; the *ébotteurs*, the *piqueurs*, who square the timber, and the *doleurs* or *grand' haches* who follow up to the work of the *piqueurs*. Then there are the *scieurs*, with their *godendards* (also *galeudards*), or cross-cut saws, who cut the trees into proper lengths, after which the *charretiers* load the logs upon their sleighs and take them to the *jetée* on the bank of the river, where heaped upon the snow and ice they must remain until the spring-time, when *la rivière fait son chemin* (the ice opens up) and they make the *descente* to the saw-mill. If we are watchful we shall see also the *ctaireurs*, who go about tramping down the snow with their long boots and removing the branches and remnants of trees from the path

1 See the various works of M. J. C. Taché, especially 'Forestiers et Voyageurs.'

of the log-sleighs. Now the winter is past, the ice is gone, and a new life takes possession of the rivers and lakes. Floating down the current we see the huge *cage* (this is quite an old word) or *train de bois* (raft) and upon it the merry *cageux*, or *hommes de cage* singing their blithest songs. On these *cages*, *cribes*, and *drames* the adventurous *cageux* and *flotteurs* ("river-drivers," the Canadian English call them) must run the dangers of the *dérive* (drive) and make the passage of the *glissoires* (slides) and *rapides* which they meet on their way, or risk their lives, when the logs run free, in getting loose the *clef* (or key-log) of a *jam*, or piling up of the logs, at some bend or shallow in the stream.

We may now take a glance at the French-Canadian peasant in his home. *Habitant* he has been pleased to call himself for more than two centuries, for, as early as 1704, La Hontan informs us that the word *paysan* was unknown in Lower Canada, as it is practically to-day. By right of first settlement he styles himself *canadien* (or, a little more colloquially, *canayen*) and in the name of his country and in those of many of its streams and lakes he has kept the old Indian appellations, while the towns and villages preserve beautiful recollections of the land of his fathers over-sea. In his garden he cultivates the *patates* (potatoes) and *michigouen* (parsley), both of which bear Indian names. The tobacco he smokes sometimes retains the old Brazilian appellation of *pétun* or *petun*, his pipe is called *pétunoir*, the devotees of the weed *pétuneux* or *pétuneurs*. Sometimes, however, he condescends to smoke the *kini-kinik* (tobacco mixed with willow leaves) of the half-breeds, as he very often does to drink their *thé du labrador* or their *petite bière*. If we meet him in harvest-time it may be at the *épluchette* (corn-husking), the *brayage* (flax-beating), or some *corvée* (bee). In the spring we may find him in his *sucrerie* or *érablière* (sugar-maple grove) seeking the product of the maple, from which by-and-by his children will make the *tire*, or pulled candy, which they like so well. If it be winter, the children will be sporting with their *tobogganes* or *traînes sauvages*, as they are quaintly termed, or shod with *raquettes* (snow-shoes) speeding swiftly over the frozen snow. At evening we shall find the *habitant* by the fireside, telling tales of *les anciens*, or of *les gros habitants* (rich ones) of days gone by, or exciting his listeners with stories of adventure and peril in the *pays d'en haut*, as he calls the more northern and western part of the country. Here, too, songs, many of which are familiar as household words in old France, others new and to the manner born, genuine products of Canadian life and scenery, are sung by young and old. These preserve for us many interesting old French words and dialectal expressions. *Cavalier*, *blonde*, *maîtresse* and *jeunesse* still retain their older and better significations, the second and third meaning simply "affianced, betrothed." In the gloaming—and by what a beautiful name they call it—*la brunante*, that hour when being neither day nor night, il fait *brun*, as M. Oscar Dunn says—French-Canadian lads and lasses woo and are won in the simple fashion of olden times.

Leaving the *habitant*, let us turn our attention to the great North-West, where for nearly two centuries the industries by which the hardy tenants of that land of prairies and great lakes, of ice and snow, have been hunting, trapping, fishing and bartering with the aborigines.[2] The familiar names *coureur des bois*, *voyageur*, *trappeur*, meet us in writers of the seventeenth century, and the scene of their wanderings has from time to time enlarged its horizon until the shores of two great oceans formed its limits, whilst its northward progress was barred only by the icy sea. Besides the contributions they have made to the history and development of the country, these early settlers of northern and western Canada have been busy in moulding the French speech inherited from their ancestors into harmony and agreement with their new life and environment.

We may see a company of these hardy adventurers gather together on their return to the *pays d'en haut* from the east or *Morále* (Montréal). Foremost is the *bourgeois* or chief-trader, the head of the fur-company's fort in the great north-west; and the *commis* (clerks) then come *voyageurs*, *trappeurs*, with here and there a man *sans dessin*, as they

2 See the works of P. Le May, J. M. Lemoine, F. de Gaspé, etc.

phrase it—a young fellow with no particular object in coming thither—all *Canadiens-français*, *bois-brûtés* (half-breeds) or *métis*, with here and there a skilful *savâge*, or Indian, to help them in time of need. Along come also the new *engagés* or employés and the crews, before the journey is over, will have great sport in making the *mangeurs de tard* (greenhorns, novices) do and say many strange things; for it will be long before they have learned to become "un canotier habile et un *homme du nord*"; they think they are so "*gai et smart*" now, but wait a while.

Among the *pirogues*, *canots* and *écorces* (bark canoes), we shall find *canots bâtards* (the smallest sort); *canots allèges* (lightly laden express-boats, or despatch-boats); *canots du nord* and *canots de charge*, heavy-laden freight-boats. If we look at one of the boats carefully we shall mark the *varangues* (or *varengles*), ribs; the *clisses* or strips between the *varangues* and the bark; the *faux-maître* or strip along the edge to protect the bark; the *petit-bonhomme*, or small piece of wood put in at each end to give the vessel more strength and firmness—often curiously carved and ornamented and the gaily decorated *pinces* (or ends). Behind in the canot is the *gouvernait* or man who steers, while the paddler in the bow is called *te devant*. Let us take passage in the *maître-canot* (leader) or perhaps in a *barge*, with its *swip*, as the great oar is called.[3] But before we are off, we may look into the cargoes a little. Amongst the *agrès*, *matériel* and *butin* we shall find some *taureaux* (buffalo-hide bags) of *pemitigon*, or *pémican*, as it is now termed; *cassots* or *casseaux* and *ouraganes*, vessels and dishes of birch-bark; *cassettes*, or trunks and boxes, belonging to the *bourgeois* or *commis;* a bundle of *catalognes*, or home-made carpets; plenty of *eau-de-feu*, and other *drogues* and *drigait*. As the canoes *montent aux bois* (go up the country), for they are all *canots de montée* we shall pass on the way some *canots de retour*, and, after a little jollification (*festin*) we shall continue our route for *te large*, the great open country of the north. As they part from each other the occupants of the two groups of canoes will sing some *chansons de voyageur*, *gatins*, *chansons d'amour*, *chanson à ta rame*, *chansons de canot allège* or the like. Some one, perhaps, will sing a melancholy *comptainte*, another a *chanson de médecine* and a third a *chanson de mort*, picked up during a stay amongst *tes nations* (the Indian tribes). By and by some one will try to *faire de t'outarde* (imitate the cry of the Canada goose) or try to call up by peculiar cries the beasts of the forest. So time passes. After going a *pipe* (two leagues; the time of smoking a pipe) or two, we may meet some *battures* (shallows, sand-banks), *cascades*, etc., and have to *faire portage*. It is nightfall and noticing that yonder where the rocks *cantent* (that is slope down) there is not far off an *éctaircie* or clearing, we decide to camp there, and as the men are all hungry, when supper-time arrives we have almost a *festin à tout manger*, like the Indians; there is plenty of *pémican*, *rababou*, (concoction of flour and pemican), *sagamité*, *apotas* (or roasts), with a *tanguette* (bit from under the tongue of the buffalo) or beaver's tail for the more dainty. About this time one of the *voyageurs* has become *demonté* (in the blues; cast-down) and with divers *sacré pays maudit*, *enfant de garce*, *crê Dieu!* and other oaths, announces his intention to *se mettre savâge* (turn Indian); another, *soûle comme dans les bonnes années*, as the *habitant* says in Quebec, makes merry at the expense of some poor *engagé* or *mangeur de tard*, who does not happen to be a *canayen* (Canadian), telling him he will meet the fate of some of the *jardiniers*, as the *voyageurs* wittily called Lord Selkirk's colonists of 1817. But one of the *associés* (partners in the Company), who happens to be with the expedition interferes, and the fellow ceases to *bâdrer* (bother, tease) the new hand. Bright and early the next morning after a good breakfast of *pémican* and *thé savâge* (Labrador tea), the canoes are off again and passing through a *grand'vue* (wide expanse in the river), we have to *faire portage* again, and as we are getting well into the game country we land to make a *cache* (deposit) of some of our provisions, and having carefully marked the spot we go on till we come to a *grande traverse*, that is, where we have to cross a lake some thirty miles broad). After this lake, several

3 See the various works of M. Petitot.

days are spent in difficult travel and soon the head of navigation is reached, the canoes are safely *cachés* and the remainder of the journey is made on foot. Soon the *poste* appears in sight and with prayers of thanks to the *érémites*, as the saints are sometimes called in the songs, the *voyageurs* and *trappeurs* bring the goods they have transported from the east safe within the walls of the fort and after a jolly good supper, they sleep the sleep of tired men. Next morning everything is hurry and bustle, for the fort is *en traite* (trading) and the *savâges* are arriving from all quarters. Many a skin of *original* or *oriyal* (for this word has nothing to do with French *original*, being the old Basque *orignac*), of bear and of fox changes hands, and the whole commerce of the *traite* amounts to several thousand *plus* (or *pelus*, that is, beaver-skins, with the hair on, the money unit of the country).

Now let us peep in at the home of the voyageurs, where they are *cabannés* close to the fort. In his *loge* (not much unlike the Indian's) we shall find his *criature* (wife) a pretty *brûlée*, or perhaps a *jeune savâge*. From *les nations* (the Indians) besides his wife the *voyageur* gets his *moccasins*; his *mitasses* (leggings); the *babiche*, or strips of skin with which his garments are fastened; the *watap* or tamarack-root, he uses to sew his *parflêche* (saddle-bag) or canoe with; the *matachias* (beads) upon his dress, the *kini-kinik* (willow-tobacco) he smokes, the *micouanne* (wooden spoon) and *ouragane* (birch-bark dish), of his chief household utensils.

Much more might be said of him were there space, but we can only note in conclusion the way in which he had expressed his ideas in the topography of the country. Half-belief in the *mahoumet* (devil) or *manitou* of the aborigines has led him to scatter over the country such picturesque names as these; *Rivière qui appelle*, *rivière qui pleure*, etc. The bogs and marshes he terms *savanes*, or, borrowing a word from his Cree Indian friends, *maskegs*; and, when they are shaky ground rather than swamps, *terres tremblantes*. A *coulée* is a valley through which generally a stream runs; a diminutive dell of like character is termed a *bassière*; an underground stream is a *gave*. Mountain-passes are *passes*, as also are fords in the river. What is known to western American as a *knob* and to the Spanish population as *cerro*, he calls a *butte*. The old words *cascade* and *rapide* have the meaning "waterfall" and "rapid," while another old term *dalle*, signifying in the east a flume or dam (a "slide" in vernacular English) means a short canon or "narrows" in a river. Other terms of great interest are: *Désert*, a patch of cultivated land in a clearing (also the verb *déserter*, to destroy the forest, to introduce cultivation), hence the expressive name *Beau Désert*; *bois-forts*, the deep forest the great western country near the sources of the Mississippi; *bois-francs*, the more open, somewhat settled country; *bois-brûlé* or simply *brûlé* a burnt tract of forest; *prairillons*, little patches of meadow; *ferdoche*, bush, hence the term *effredoché*, cleared (land); *renversé*, tract of forest covered with trees blown down by storms; *ravage*, the destruction of leaves and young shrubs, made by the *orignal* (Alces canadensis) when feeding; *les terres jaunes*, the Yellow-stone country of Missouri; *les terres folles*, the district on the south shore of Lake Superior; *les fonds*, the forest-lands from which the settlers obtain their wood; *les grandes terres* or *le large*, the interior of the country (hence *vent du large*). Upon the first snows of September (*les premières neiges*) the appreciative title of *neiges de France* has been conferred, while the clumps of frozen snow and earth, which make the roads so rough are called *bourdillons* or *bourguignons;* very cold weather is *un froid de loup;* to rain is *mouiller*. Other interesting words of these pioneers of the great west are: *bois de vache* (buffalo-dung, used for fuel, corrupted into the western American *bodewash*); *épinette de prairie* (grindelia squarrosa); *lacer* (to lassoo); and the following translations or semi-translations of Indian words and phrases: *médecine*, *la grande médecine*, the so-called medicine-dances and festivals of the natives; *jonglerie*, a "medicine"-hut; *suerie*, sweat-bath after the Indian fashion.

And here this brief essay must close. Much more might be written did time and space permit. We began with Jacques Cartier and Champlain, Donnaconna and Taiguragui, and

we close with the *jonglerie* and *suerie* that betray the contact of the *Canadien* and the Indian of a later day.

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THE ETYMOLOGY OF thill, fill.

Modern-English *thill*, 'shaft of a cart or other carriage,' was formerly (for example, by Bosworth) associated with OE. *ðixl*, German *Deichsel*; but later this was given up, and its identity with OE. *ðille*, German *Diele*, asserted, cautiously by Kluge, with certainty by Skeat, other recent dictionaries agreeing. This was probably done because it was not found easy to explain the phonetic changes from *ðixl* to *þille*, and the diversity of meaning between OE. *ðille* and ME. *þille* was considered to be more easily explained. I would here show that this is a mistake, and shall defend the older derivation.

OE. *ðille* occurs, to my knowledge:—

ðille 'tabulata' *Corp.* 1988 } About eighth
ðille 'tabulamen' *Corp.* 1990 } century;
þille 'tabulamen' *Wr. Gl.* 282, 2 (about 1000);
and its derivative:—
wahðyling 'tabulatorium' *Wr. Gl.* 147, 31 } Tenth
breda *þiling* vel flor on to *þ*erscenne 'area' *Wr. Gl.* 147, 14 } century.

In all these cases the meaning is 'hoarding' or 'flooring of boards,'[1] and nothing to suggest association with a cart or the like.[2] Nor does the word mean 'board' or 'plank' or 'any thin slip of wood" as Skeat says. These meanings have been assigned to it in order to form a bridge to 'thill.' It was the related *ðel* that meant a single plank or board in OE.

On the other hand, we have the following forms and definitions of OE. *ðixl(e)*, ME. *þille* = 'carriage-pole' or 'thill':—

dislum 'temonibus' *Ep.* } 1043
dixlum " *Ef.* }
þixlum " *Corp.* 2007
dixl 'arquamentum' *Ef.* 1147
wægne*þixl* 'archtoes' (=arctos) *Corp.* 205
} About eighth century.

wænes *þisla* *Met.* 28, 10. Ninth century.

þislum 7 órdum *Blick.* 189, 30.
þisl 'temo vel arctoes' *Wr. Gl.* 106, 29 } Tenth century.

þisl 'themon' *Wr. Gl.* 267, 26. About 1000.

þisle 'themon' *Wr. Gl.* 295, 14. Eleventh century

thyllys 'hic limo' *Wr. Gl.* 665, 30.
thylhors 'hic viredus.'
chare 'hec reda.'
þilles 'timons' *Rel.* ii, 83.
thilles: And backward beth twey[3]
thilles made full sure, As forwarde hath a drey, Pall, vii. 38.
thylle, of a carte, 'temo' *Pr. P.* 491.
thylle-horse 'veredus.'
thylle 'reda' *Wr. Gl.* 607, 17.
[a thylle][4] 'temo' *Wr. Gl.* 615, 35.
thylle 'reda' *Wr. Gl.* 628, 10.
a thylles[5] 'hic limo' *Wr. Gl.* 727, 33.
a thylpyn 'hic limarillum.'
a thylhors 'viredus.'
a thylle 'hoc veredum' *Wr. Gl.* 811, 21.
a cartar 'hic vereda.'
a thylhorse 'hic veredus,'
thylhors 'hic viridus, 757, 28.
} The fifteenth century.

fills: we'll put you i' the fills, Shakes. *Troi.* iii, 2, 48; phil-horse, *Merch, Ven.* ii, 2, 100.

thill, the beam or draught-tree of a cart or waggon, upon which the yoke hangs; thiller or thill-horse, the horse that is put under the thill. Phillips 1706.

The words 'temo,' 'timon,' 'limo,' and 'veredum' all mean carriage-pole or thill,—literally or figuratively, for example, for the constellation known as Charles's wain, Lat.

1 There is no force in Skeat's statement as to the second *ðille* 'tabulamen' above, that "the sense seems to be 'board' or 'trencher';" 'table' or 'bench' would be more likely. But the context does not prove anything, for there are various words in it that are not "de mensa."

2 Something like such a connection might be sought in *tabula plaustri* 'wængehrado' *Wr. Gl.* 267, 33, which I do not understand.

3 Improved (?) by 'Century Dictionary' so as to read *they*.

4 In a later hand.

5 In the same glossary (727, 10) we find *hec lima* 'a fylle'; does this *fylle* for *fyle* 'file' betray confusion of *lima* with *limo* because of the existence even at that time of *f* for *th* in *thylle*?

arctos, *plaustrum*, *temo*, etc. 'Reda' would appear to be Lat. *ræda* and may also refer to Charles's wain; but it may be a mistake for *vereda*, pl. of *veredum* 'thill.' I cannot explain 'arquamentum,' unless it be for 'arctos (vel) temo(n).'

The phonological development was:—

**ðihsl(e)*. The vowel is never marked long and would regularly become short before *h* + cons. (cf. my 'OE. Phonology,' §46 ii. and MOD. LANG. NOTES, Nov. 1892).

ðihsl(e) or ðixl(e), Sievers, §221, 2. For the *d* of *dixl* etc. see Sievers, §199 A[1] end.

ðisl(e), Sievers, §221, 2, 2d paragraph.

ðil(le)s, like *-gils*<*-gīsl*, *gyrdels*<*gyrdisl*, *rïecels*, etc., Sievers, §183, 2 *b*. At first this remained a singular, cf. *hic limo* 'thyllys,' *Wr.Gl.* 665, 30; later it was regarded as a plural; *þilles* 'timons' *Rel.* ii, 83 etc., whence was abstracted the new singular:—

þille, *thill*. Other cases like this are: *riddle*< ME. *redel(s)* < OE. *rædelse* < **rædisl*; *skate*<*skates*<Dutch *schaats*, pl. *schaatsen*; *pea*<*þease*<ME. *pese*<OE. *pisa*<Lat. *pisum*; *burial*<ME. *buriel(s)*<OE. *byrgels*; *shay*<*chaise*; *Chinee*<*Chinese*.

fill is probably due to dissimilation, the word being almost always used after the definite article. That the *th* of *the* is voiced and that of *thill* is voiceless does not militate against this explanation; for, without going back to the time when the *th* of *the* was voiceless, it is well known that dissimilation may take place between sounds not identical.

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COUP D'ŒIL SUR LE Francezismo EN PORTUGAL ET AU BRÉSIL.

ON connaît les intimes relations qui ont subsisté entre la France et le Portugal durant les premiers siècles de l'histoire nationale portugaise;[1] elles ne formeront pas l'objet de cette esquisse. La prédilection des Portugais pour le génie français—se manifestant dans plusieurs périodes de leur histoire littéraire, mais refoulée pendant l'ère Napoléonienne—se raviva sous le long despotisme de Beresford, de mémoire détestée. Elle s'affermit par le prestige que le Second Empire exerçait sur toutes les nations romanes, enfin par la prépondérance mercantile de plus en plus onéreuse des Anglais, et par les allures brutales de cette nation dans la poursuite des vastes buts de sa politique extérieure et coloniale. La dernière explosion de l'indignation nationale des Portugais contre le joug britannique—lors de l'ultimatum de 1890—fut, à la fois, un cri d'admiration pour la France, libératrice des peuples européens. Le fameux poète Guerra Junqueiro écrivit, dans le fragment "A'Inglaterra,"[2] pp. 59, 60, les vers que voici:

Quando ('Maintenant que') já se desenha em arco d'alliança
A porta triumphal do seculo que vem,
Por onde *dez nações marchando atraz da França*,
Palmas na mão, cantando um cantico d'esp'rança
Hão de entrar n'uma nova, ideal Jerusalem;
. . . . . .
Quando Paris entoa uma epopeia homerica
Com o timbre immortal da sua herculea voz;
Quando n'uma rajada esplendida e chimerica,
O ciclone de luz que deu volta á America[3]
Vae co'as azas de fogo a perpassar por nos
. . . . . .
Qual se fora de noite em matagal bem denso,
Estrangula-se a um povo heroico o seu porvir,
Rouba-se uma nação como se rouba um leoço. . . . .

Cet hymne de désespoir, avec toute son exaspération aveugle contre l'Angleterre, bourreau des petites nationalités commerçantes; avec sa glorification, peut-être non moins exagérée, de la France, reflète à peu près ce qui, aujourd'hui, est le sentiment prédominant au Portugal. Peignant admirablement la position que la France a gagnée dans l'âme *politique* de la nation portugaise, ces vers contribuent à la fois à nous expliquer l'importance que l'influence française a atteinte, en Portugal, dans les divers domaines de la culture *intellectuelle* et, particulièrement, en matière de *lettres*.

C'est un fait connu que les auteurs français ne sont lus nulle part plus avidement qu'en Portugal. Examinez les catalogues d'une librairie portugaise quelconque; vous serez étonnés de trouver que les Kock, les Sue, les

1 Pour l'important chapitre des mariages, cf. Gröber, 'Grundriss,' ii. Band, 2. Abteilung, p. 171, note 1.

2 Annexé à son poème politique "Finis Patriae," Porto, 1891.

3 Allusion á la chute de l'Empire, au Brésil, Novembre 1889.

Sand, les Musset occupent le premier rang, qu'ils forment souvent la majorité vis à vis des écrivains nationaux. En étudiant les jugements portés par les littérateurs de ce pays sur Victor Hugo, à voir les holocaustes qu'on ne s'y lasse point de dédier à sa gloire, on dirait que ce poète a les mêmes titres à la vénération comme saint national portugais que le grand épique lusitanien du seizième siècle.

On conçoit que les voix qui se font entendre au Brésil soient un écho assez fidèle de celles du Portugal. Dans un ouvrage[4] du romancier estimé Sylvio Dinarte, un père écrit à son fils qui fait le tour d'Europe: "Visitaras a França, o centro d'onde irradia a civilisaçao futil ao lado da grandiosa .... acotovelaras os nomes mais prestigiosos do seculo nas ruas de Paris."—La pauvre voisine d'Outre-Rhin, par encontre!

"As tuas reflexões sobre a Allemanha são talvez exageradas, mas ha certo fundo de razão. Já li . . . que o fumo tem estragado ou melhor viciado a poderosa intelligencia germanica, envolvendo-a nas suas indefiniveis spiras, como já embruteceu a Turquia, anquilando o seu poder pensante muito mas fraco."

(Eh! la belle chose que le *poder pensante*!)

Tout Allemand lui est *um maluco*, *um sonhador*. Les types qu'il produit répondent à cette singulière fantaisie:

"O doutor Schlossen (qui s'est égaré au Brésil). . . era um allemão alto, gordo, charlatão até a ponta dos cabellos, formado n'uma universidade problematica de algum grão-ducado tudesco do tamanho de um grão de arroz, dotado de alguma intelligencia . . . "

On a le sentiment que M. Dinarte ne voit jamais par ses propres yeux, mais par les lunettes troubles d'un esprit aigre fortement prévenu contre la race germanique. Il enchérit même sur l'aversion que l'Allemagne inspire à quelques Français. À ce point de vue, les observations éparses qu'il présente sur certains auteurs allemands et qui constituent comme un petit commentaire ésthétique sur la littérature de ce pays, peuvent donc servir de preuves authentiques de son *francezismo*. Avant cependant de les passer en revue, nous croirions nous rendre coupable d'un péché d'omission en ne pas constatant que M. Dinarte n'ose débiter son raisonnement sur la littérature allemande qu'en toute confiance: "porque tanta, tanta gente a admira, a preconisa, que fôra lutar contra o consenso quasi unisono não ir em côro com ella."

Voici donc les idées qu'il avance:

"A litteratura allemã representa um desses astros ostentosos que muitos respeitão e suppõem de tal importancia que com o chóque abalarião a terra em seus eixos.

Contemplem-o-los porém com os olhos de Babinet e da astronomia: nada mais são do que méras nebulosas mais concentradas em sua massa cahotica. Schiller para mim é o nucleo do cometa: o poeta que tem mais valor. O seu theatro é animado, as scenas patheticas, o enredo firme e real, o merecimento intrinseco, não dependente do encadeamento de phrases pomposas ou obscuras e sujeitas a mil interpretações.

Neste typo Goëthe é inimitavel. Quanta palavra para trazer á luz uma idéa! Quantos rodeios, que ambages a cercão logo, essa idéa! É sempre a influencia das poesias cyclicas, das lendas e cantos lyricos da Allemanha da idade media! E em todo um acervo immenso de poesias, raros toques de originalidade. Como bem diz um critico: 'os poemas francezes fornecem todos a idéa primitiva, quér da obra épica quér da lyrica; os allemães a estirão, commentão-na, a pretexto de avivental-a, a obscurecem e, para tornal-a interessante, multiplicão os anachronismos e confundem as theologias, a historia e a geographia. Enthusiastico admirador do passado, refractario ás impressões vivas do momento, apraz-se o allemão na contemplação vaga de heróes e heroinas de legendas e entrega-se, na meditação de combates mysticos entre o bem e o mal, á divagações somnolentas."[5]

"No Fausto quanto é vizivel o influxo de Shakspeare e de Voltaire! Comparem a maravilhosa scena das feiticeiras de Macbeth com a identica do Goëthe.

Dizem os biographos que Goëthe era egoista e algido em seu caracter; na verdade seus escriptos, trazem cunho de um enthusiasmo estudado e de uma religião pantheista senão quasi nulla.

O seu theatro me parece um admiravel monumento de estylo, mas basta isto para

4 'A Mocidade de Trajano,' deux parties, Rio de Janeiro, 1871.

5 Comparez cette autre tirade:

"É proprio dos scismadores: fazem mil conjecturas sobre factos impossiveis, não existentes ou por succeder: creão difficuldades para tentar vencel-as ou esbarrar de encontro a ellas, perdendo nessa luta ingloria e desrazoada thesouros de energia.

Ninguem sabe disso melhor do que o allemão, e creio que Goëthe é a personificação dessa tendencia que produzio a segunda parte do Fausto, razão de eterna cogitação e divertimento de seus patricios."

producções dramaticas? Goetz de Berlichingen, Tasso, Iphigenia em Taurida, Égmont, têm situações, lances, movimentos patheticos? Então em relação aos outros poetas allemães? Muitos fallão, por ouvir dizer, nos Nibelungen, em Klopstock, Lessing, Gesner, Burger o tenebroso, em Kotzebue, Schlegel, Uhland, Fleming, Alberto de Haller, Herder e Frederico Schiller."

Comme Goethe paraît un versificateur médiocre pour avoir eu le tort de déplaire à quelque obscur critique français, ainsi Heine trouve grâce devant les yeux de M. Dinarte pour avoir assez heureusement copié le génie français—seul mérite qu'il puisse imaginer. Il dit à ce sujet :

"Eis comtudo Henrique Heine que destaca de tão solemne pleiade e destaca-se por gosto proprio. É o espirito francez com fórmas allemãs. O seu typo é a vivacidade, o sarcasmo. Ri-se da humanidade e a compara com os percevejos. Não tem comtudo o genio de Byron . . . ."

Voilà sans doute des apophtegmes du dernier ingénieux[6] et qui nous tentent de supposer à M. Dinarte un air de famille prodigieux avec ce même esprit d'élite dont il fait justice en disant, dans un autre paragraphe :

"Tenho por certo porém que uns dous terços desses encomiastas (de la littérature allemande) estão no caso daquelle Gascão que tivera doze duellos para estabelecer a superioridade do Tasso sobre Ariosto e que, no acto de morrer, confessou não ter jámais lido nem um nem outro desses poetas, por cuja causa tanto esgrimíra."

Certes, il ne faut pas être chatouilleux sur le point de la critique esthétique pour pouvoir digérer de pareils à-propos sur une des grandes littératures du monde. Évinçons-la, et tout est dit selon ces plaisants critiques.[7]

6 On trouve pourtant une observation assez spirituelle sur certains traits caractéristiques des différentes nations, que je transcris ici :

"Um allemão por distração é capaz de contar quantas folhas tem uma arvore ; outro contemplará horas esquecidas um pé de vergiss-meinnicht e escreverá tres tomos a tal respeito.

Se pretender ser bem claro e fazer-se comprehender, escreverá mais outros dous volumes, ao passo que um inglez diria tudo em dez linhas de uma clareza espantosa ou o francez en catorze paginas. das quaes treze fôra para o prologo."

7 Il serait intéressant d'apprendre quel jugement M. Dinarte porte sur la littérature anglaise. Peut-être en a-t-il des notions plus précises ; parmi les *motti* dont il fait précéder tous les chapitres de son roman, et qui sont pris dans dix langues différentes, presque la moitié (vingt-neuf) sont anglais ; c'est surtout Byron qu'il cite.

Il serait aisé de multiplier les exemples, de citer force appréciations analogues, tant de la littérature française que de la littérature allemande, dans les auteurs de langue portugaise. Ils se complaisent à expliquer comment tout en France est fait on ne peut mieux, et, comme refrain, à vaticiner la délivrance des peuples sous l'égide de cette nation aux prodigieuses destinées. Si de telles fantaisies sont flatteuses pour le génie français, à coup sûr elles sont propres à faire des ravages dans l'impartialité publique et, partant, dans la morale de la nation qui en est régalée jour par jour. Loin de moi tout chauvinisme littéraire ! Mais y a-t-il rien de plus singulier que de voir un peuple plein d'imagination, de verve poétique, de tout ce qui peut contribuer à l'enrichir d'écrivains brillants—de le voir qui se perd dans un engouement capricieux tournant en fétichisme,—de le voir qui tue sa nationalité littéraire ?

Il est à propos de remarquer que de temps à autre on constate comme un revirement des esprits dirigé contre la gallomanie, lequel se fait jour dans de rares productions de la littérature contemporaine et ose percer dans quelques organes plus indépendants de la presse. Parmi les œuvres complètement étrangères au *francezismo*, citons p. ex. les chroniques de village tant admirées de Julio Diniz (pseudonyme pour Joaquim Guilherme Gomes Coelho, 1839-71) : 'A Môrgadinha dos Canaviaes,' 'Os Fidalgos da Casa Mourisca,' 'As Pupillas do Sr. Reitor.' M. A. Soromenho, dans une préface à cette dernière nouvelle, a observé avec beaucoup de justesse :

"Os romances firmados com aquelle modesto nome são a corôa mais brilhante da literatura romantica em Portugal. Não imitou ninguem ; não teve ainda imitadores. Appareceu no meio d'uma literatura sem significação, ridiculo arremêdo da orgia literaria da França ; literatura sem inspiração e sem arte, sem sciencia nem consciencia, sem sentimento, corrompida, gasta, inutil . . . e elle, immaculado d'esta heresia da arte, espiritualista no meio do materialismo mais grosseiro, inspirado do sentimento do bello, do verdadeiro e do bom, que era o seu culto, que estava gravado na sua alma, entre escriptores para quem o bello era um engenhoso absurdo, que concideravam o verdadeiro a exhibição a nú das torpezas do vicio, que julgavam ser o bom a representação do mal, mas o mal revestido de

attractivos, romantisado, seductor; elle, Julio Diniz, incognito, faz-se ler, é admirado, produz enthusiasmo, é preconisado o primeiro romancista portuguez."

Il paraît du reste que surtout les personnes qui prennent sérieusement à cœur le salut de la jeune génération sont décidées à combattre la séduisante immoralité des écrits français, en leur opposant des ouvrages sains de principes et qui évitent tout ce qui pourrait égarer les imaginations non-développées. Lors de la récente publication d'une œuvre d'éducation,[8] dans une critique de M. Antonio da Costa, insérée dans les principaux journaux portugais, on lisait ce qui suit:

"O livro é admiravel, pela sua fórma e pelo fim a que se destina. . . . Respiramos tambem do francezismo que, em geral, nos suffoca desde pela manhã até á noite. Revejam-se ali as mães (e por milhares se contam!) que fazem das filhas umas vulgaridades vaidosas, sem principios, nem idéas, nem instrucção séria, de almas achatadas e de corpos enfermos. Este conto *A familia Vieira* fecha o livro com chave de ouro."

Il est cependant probable que de tels livres ne trouvent qu'un public assez limité. Pour la plupart, d'ailleurs, ils sortent des cercles dévots, et l'on connaît le rôle funeste que la *beatice* joue en Portugal, particulièrement dans le monde féminin. Presque tous les romans contemporains sont propres à en donner une idée: qu'on examine les ouvrages d'Eça de Queiroz, de Camillo Castello Branco, de Julio Diniz.

Il est à croire que la résistance contre le *francezismo* inauguré au Portugal dès la naissance nationale, restera pour longtemps encore sans influence efficace—les symptômes en étant toujours isolés et partant de cercles comparativement restreints. Encore faut-il tenir comte de ce que les pays de langue espagnole, enfermant de tous côtés le territoire portugais, tant en Europe qu'en Amérique, subissent des influences pareilles. Que d'auteurs, encore là, *abrevándose en extranjera fuente*; ne sortant jamais *del circulo que forma el genio francés*; dont la plume est *contaminada de incurable galicismo*; enfin, qui sont entachés de tous les défauts *de la escuela afrancesada de nuestro pais*!

8 'A's Mães e ás Filhas,' Contos, por de Caïel (pseudonyme pour Mme?), Lisbonne.

Pour conclure. Nous avons observé plus haut que la gallomanie est aussi profondément enracinée dans la vie et la littérature politiques que dans les belles lettres. Souvent l'idolâtrie vouée au prestige du nom français est poussée jusqu'à l'abnégation de la propre nationalité. L'assemblée législative du Brésil a proclamé fête nationale le 14 juillet, et non le 15 novembre, date de la chute de l'Empire. Il se pourrait que ce fait curieux se répétât un jour en Portugal, où la faction républicaine concentre son espoir sur une débâcle prochaine. La tendance en faveur d'un changement de gouvernement est forte; les chefs littéraires la secondent de leur mieux et font un culte de jeter les plus sanglantes insultes à la face de la dynastie régnante. M. Guerra Junqueiro, parlant[9] des *porcos da vara de Bragança*, vise évidemment au roi actuel, Dom Carlos I^eiro^; de même, lorsqu'il s'écrie:[10]

Ha de o corpo de um rei dar um banquete a um cão!

Telle est encore la tendance de son petit poème débordant d'infâmies, "O caçador Simão," publié comme les autres chez un *livreiro da real casa*.

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ANGLO-SAXON nemne (nymðe) AND THE 'NORTHUMBRIAN THEORY.'

The spirited attack of Wülker (*Anglia, Beiblatt* iv, 225 ff.) upon Stopford Brooke's theory of the Northumbrian origin of most of Anglo-Saxon poetry, makes it desirable that some one should sum up all the linguistic evidence for the 'Northumbrian Theory.' A few words from Professor Sievers, or from one of our own veterans in the Old English field would take the whole matter out of its present indefiniteness and set it right. I wish to present only a piece of evidence toward such a brief for the 'Northumbrian Theory.'

In the course of a syntactical investigation ("The Conditional Sentence in Anglo-Saxon") I read carefully the important prose texts, and was able to control the material for the poetry through the numerous syntactical dissertations

9 'Finis Patriae,' p. 41. 10 'A'Inglaterra,' p. 62.

supplemented by my own reading. In revising the material it become evident that the forms *nemne* and *nymðe*, used both as conjunctions and prepositions in the sense of *buton*, were practically absent from good West-Saxon texts, while they abounded in the few early Anglian texts that have come down to us. The necessary conclusion was that the forms were not West-Saxon, and that their presence in doubtful texts was legitimate evidence, so far as it went, that the original form of the doubtful text was Anglian rather than West-Saxon. This statement of the dialectal character of the words *nemne* (*nymðe*) is, so far as I know, new; in any case it has hardly been applied to the question in point. To prove the point it will be necessary to show the occurrences of the forms in Anglo-Saxon. My list is as complete as possible, not more than two or three instances can have escaped notice.

nemne (*nymðe*) IN WEST-SAXON TEXTS.

'Blickling Homilies,' *nemne buton* 19,[22]; *nempe* 161,9; *nefne* 223,[36].

'Wright-Wülker Vocabularies,' *nimpe* 249,9; *ni forsan* twice translated *nimðe wen ware* 424,[23]; 525.3 (These glossaries appear to be West-Saxon, although they may of course have been in part made up from dialectal glosses).

There are in all then just five instances in West-Saxon. I can vouch for its absence, in the three great translations of Alfred, the 'Pastoral Care,' the 'Orosius,' and the 'Boethius'; in the chief works of Aelfric, the 'Homilies,' the Old Testament paraphrases, and the first published part of the 'Lives of the Saints'; in the Anglo-Saxon Gospels; in the Chronicle including the poems; and finally in the large collection of homilies attributed to Wulfstan. It is not recorded in Schröer's glossary nor in Bosworth-Toller for the 'Benedictine Rule.' The evidence would appear to be overwhelming that from the time of Alfred on, the form was not in good literary use in West-Saxon. The form *buton* was used invariably, and the five cases of *nemne* noted, occurring not in texts of the first authority, are no more than may easily be accounted for on the theory of dialectal influence. Let us now examine the occurrences in texts that are undoubtedly not West-Saxon.

ANGLIAN AND KENTISH TEXTS.

'Vespasian Psalter' (O.E.T.), *nemne* 7,[13]; 93,[17]; 118,[92]; 123,[2]; *nymðe* 123,[1]; *nemðe* 126,[1]; 'Vespasian Hymns,' *nyþðe* 7,[53]; *nemðe* 7,[60].

Charter 34 (O.E.T.) probably Kentish, *nymne* l. 17.

Rushworth Gloss of Matthew, *nympe* 5,[20]; 12,[29]; 19,9; 21,[19]; 24,[36]; 26,[42] (also in Lindisfarne Matthew); Lindesfarne and Rushworth Mark, *nympe* 2,[26]; 3,[27]. In all seventeen instances in a body of literature hardly the fifteenth part of the West-Saxon examined.

From its frequency in the 'Vespasian Psalter' and in Rushworth Matthew, it seems probable that the form was specifically Mercian, though used also in the North. The only notable dialectal text, in which it could occur, from which it is absent is the 'Durham Ritual.' This, taken with the fact that *buton* is found with *nemne* from the first, is, perhaps, proof that the form was old, and that its tenth century use was archaistic, the fact that the word is found in no form in Middle English tends to strengthen this conclusion. In any case the form is evidently Anglian.

TEXTS, THE DIALECTAL ORIGIN OF WHICH IS DOUBTFUL OR QUESTIONED.

The so-called Alfredian Translation of Beda's 'Ecclesiastical History,' *nemne* 72,[16]; 78,[1]; 78,[23]; 80,[22]; 80,[30]; 84,[26]; 86,[2]; 160,[10]; 160,[17]; 182,[24]; 190,[31]; 228,[1]; 278,[13]; 278,[31]; 280,[2]. In all fifteen instances.

This text must certainly be regarded as doubtful in dialect since Miller's investigation in the Introduction to his edition. This fact of the frequency of *nemne*, a form which never occurs in the three other Alfredian translations, is, I believe, strong corroborative evidence of the Mercian origin of the translation. It is certainly strong evidence that the translation is in no way the work of the king; for we can hardly believe, granting the improbability that the king should have varied in the use of so common a conjunction, that the variation, *buton nemne*, would appear in only one of four long translations. Close syntactical comparison of the Beda with the three other translations would bring out further differences. My notes show the modal conjunction *swa swa*, 'as if,' to be the regular form in Beda, while *swylce*

is almost invariable in the other Alfredian translations.

INSTANCES IN POETICAL TEXTS.

Harrison and Sharp's edition was used for 'Beowulf,' Grein's 'Bibliothek' for all other poems.

'Beowulf,' *næfne*, 250, 1354; *nemne*, 1082, 1553, 2655; *nefne*, 250, 1057, 1935, 2152, 2534, 3055; *nymðe*, 782, 1659.

In all thirteen instances exhibiting all forms of the conjunction.

The Cædmon Cycle: 'Genesis,' *nymðe*, 21, 103, 880, 1401, 1905, 2134.

'Exodus,' *nymðe* 124, 438.

'Satan,' *nymðe* 18, 331, 335, 350, 493, 677.

'Daniel,' *nymðe*, 143, 214, 567, 575.

'Judith,' 52.

The form in the Cædmonian peoms is always *nymðe*. It is noteworthy that the form is not found in the probably West-Saxon interpolation 'Genesis' B.

The Signed Poems of Cynewulf: '*Juliana*,' *nemne* 109; 'Crist,' *nymðe* 324; 'Vercelli Fragment' (*Z. f. D. A.*, 33, p. 73), *nempe* 20.

Cynewulf Cycle and other Poems of the Exeter Book:

'Andreas,' *nemne*, 664; 'Guthlac,' *nemne*, 339; 'Phoenix,' *nemne*, 260; 'Riming Poem,' *nefne* 78; 'Seafarer,' *nefne* 46; 'Wanderer,' *nemðe* 113; 'Wife's Complaint,' *nemne* 22; 'Domes dæg,' *nympe* 38; 'Bi Manna Lease,' *nimðe* 37; 'Vaters Lehren,' *nefne* 56; 'Gnomic Verses' (Grein-Wülcker's numbering), *nefne* 106, 186.

'Riddles,' *nymðe* 21,[22]; 24,[16]; 26,3; 41,[21]; 42,7.

'Paris Psalter,' *nymðe*, 93,[16]; 123,[1]; 126,[1,2]; 58,[1]; 65,[18]. This document pending closer examination is supposed to be of Kentish origin, vid. Wülker's 'Grundriss.'

In all the poetry we find fifty five instances. With the exception of 'Elene,' we find it in every important poem for which Anglian origin has been affirmed, while its absence is noteworthy in such West-Saxon poems as 'Genesis' B, the Metres of Boethius and the poems in the Chronicle. To the possible objection that it may be a poetical word, it can be answered, that it is found not only in the interlinear glosses, but also in Beda.

The conclusion, it seems to me, is inevitable than the conjunction *nemne* (*nymðe*) is an Anglian form, and probably Mercian.

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THE LORD'S PRAYER IN JUDAEO-GERMAN.

IN 'Mithridates,' ii, p. 224, we find a specimen of the Lord's Prayer in Judaeo-German which the author, Adelung, calls a "Gemengsel":

"Aunzor Patir, dahar ain Himal iz,
Haz ziá gihiligit diniim Naman;
Haz kumi diin Kinikrik;
Haz zam gemaham din wilan auip Hardin, gelik wia aim Himal;
Aun gib aunat hithi aunezereth gezi haltin Beruith;
Aun fregib auneth aunzeri Thuldin, geliik mir auik fregehabin tzu dia aunoz thutzudig zinin;
Aun berhang aunez ain kiini Ferzuifeneg."

This is preceeded by the following remark:

". . . . in der Leipziger Sammlung, S. 34, befindet sie sich bloss mit Rabbinischer Schrift ohne Lesung, in des Hervas 'Saggio prattico,' S. 189, aber mit Lateinischer Schrift, nur dass er die letzte Bitte aus Versehen weggelassen hat."

Even the layman can see that no such dialect as the above could have existed in Germany a century ago. It is, however, easy to reconstruct the original form from which Hervas copied it, by observing the rules for transliteration of German with Hebrew characters and by eliminating all errors committed by the Latin transcriber, due to his ignorance and negligence.

The following peculiarities of Judaeo-German orthography need special attention:

1. Aleph=*a* and *o*.
2. Ayin=*e*.
3. Yod=*i* and unaccented *e*.
4. Vau=*u*.
5. Vau+yod=*ui*,*ou* (=Germ. *au*), *öj* (=Germ. *ō*).
6. Yod+yod (or simple yod) =*ei* (*eu*).
7. Unaccented *e*, especially before syllabic liquids, is frequently omitted.
8. Aleph before vau or yod, in the beginning of a word or after another vau or yod, is merely a matrix indicating that the same are to be read as vowels.

9. Aleph at the end of words after yod (especially if accented) is silent.
10. Pe does duty for *p* and *f*.
11. Kaph stands for *ch*.
12. Zayin stands for sonant *s*.
13. Tsade=Ger. *z*.

In the Rabbinical alphabet a number of letters look very nearly alike; to judge from the peculiar mistakes made, the original text was written in that form of the Rabbinical alphabet known as 'Frauenjüdisch' or 'Weiberdeutsch.'

14. *t* may be mistaken for *m*.
15. *sch* and *s* may be mistaken for *t*.
16. *l* may be mistaken for *z*.
17. *ch* (kaph) may be mistaken by the careless for *f*.
18. *m* may be mistaken for vau+vau or yod+yod, and vice versa.

Besides, the following mistakes are added by the transcriber himself.

19. Hervas adds vowels between consonants according to his own taste.
20. He gives to kaph the value of *k*, instead of *ch*.
21. to teth sometimes the value of *th*.
22. to ayin the value of *h* instead of *e*.
23. to cheth the value of *h*.

In reconstructing, I shall use the German spelling except where sounds and forms differ.

Aunzor,	corrected by	8, 12, 7, 19	becomes	Unser
Patır	"	" 10, 3	"	Vater
dahar	"	" 22, 19	"	der
ain	"	" 8	"	in
Himal	"	" 19	"	Himmel
iz	"	" 12	"	is
Haz	"	" 22, 19, 12	"	Es
Kinikrik	"	" 6, 20	"	Kinikreich
zam	"	" 19, 18	"	sei
gemaham	"	" 23, 19, 14	"	gemacht
auip	"	" 8, 5, 10	"	ouf
wia	"	" 9	"	wie
aunat	"	" 3, 19, 15	"	uns
gezi haltin	"	" 12,19,22,16,3	"	gesetzten
Thuldin	"	" 15, 3	"	Schulden
thutzudig	"	" 15, 16, 19	"	schuldig

Ferzuifeneg corrected by 12, 17, 19 becomes Versuchung.

The other words offer no difficulty.

The corrected text will be as follows:

"Unser Vater, der in Himmel is
Es sei geheiligt deinem Namen,
Es kume dein Kinikreich;
Es sei gemacht dein wilen ouf Erden gleich wi im Himmel;
Un gib uns heite unserem gesetzten Brōjt;
Un vergib uns unsere Schulden, gleich mir ouch vergeben zu die uns schuldig seinen;
Un breng uns in keine Versuchung."

Although many words are purely German, yet a number of others by their form and construction prove to be Judaeo-German (cf. *Am. Journal of Phil.*, Vol. xiv, Nos. 1 and 4). Such words are: *is*, *kume*, *Kinikreich*, *gleich*, *Brōjt*, *mir*, *seinen*, *breng*.

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LE DOCTRINAL DES FILLES.

This is the title of an anonymous poem which is found in a MS. of the British Museum, Lansdowne 380, fo. 6. The poem consists of thirty four stanzas, written in a hand of the early sixteenth century without the use of abbreviations. The MS. containing it appears to have formerly belonged to one Thomas Kendall, whose name is on the fly-leaf.

Ensuit le doctrinal des filles.

1. Fille. pour faire bon tresor
Crainte ayes deuant voz yeux
Car en fille crainte siet mieux
Que le Rubis fait en lor

2. Fille. ne vous veuilles mesler
De bailler a amours auance
Dont ayes apres repentance
Ne nul en faille en mal parler

3. Fille. soyez en habis cointe
Et vous pares de grans vertus
Sans faulx semblans, ne riz nabus
faire. a ceulx dont estes acointe
. . . . . .

33. Fille. prenez mes ditz en gre
Dignes ne sont dauoir bon bruit
De mauluais terrouer, poure fruit
Maistre ne suis en nul degre

34. Fille. lisant ce doctrinal
Du sens retenes la doctrine
Car qui bien en son cueur limprime
A grant paine finera mal.

I have kept the punctuation, etc., of the

MS., in which, however, the stanzas are not numbered.

The only word in the above stanzas calling for any remark here is the now obsolete *terrouer*, which has been replaced in the modern language by the form *terroir*, signifying *land* in an agricultural or territorial sense.*

Perhaps some reader of MOD. LANG. NOTES may be able to add to our scanty knowledge concerning this poem.

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PICARD DIALECT.

WHILE engaged in Northern France in studying the dialect spoken on the borders of Picardy, I happened to find at Sissy, a small village about fifteen miles east of St. Quentin, a popular song which, it is believed, has never before been printed, and I was told that it is probably unknown beyond the limits of the village. This song would seem to be of interest from a dialectic point of view, as it shows the present speech of that part of the Picard territory, verging on the Champagne district. In the following transcription, I have used Mr. Paul Passy's system of phonetic representation; the only point to be noted, in regard to the text, is the word *seure* (in the last line of second verse), in which the sound *eu* is unrounded, midway between ə and y, which I have represented by the sign yc according to Mr. Bell's system of transcription.

Italic *z* represents the ordinary French *j*-sound.

ECHE FAMEUX CACHIEU.

ef famø Kafjø.

En jour jem bout dam n'esprit ed m'en allé al cache
È *z*uR' *z*əm but dãm nespRi ed m'ɛ̃ nAle Al KA:f.

Ej m'armoé d'en joli fusi qui miloé comme en glache
əz m'ARmwɛ d'ɛ̃ *z*oli fyzi Ki milwɛ Kom ɛ̃n gla:f

J'em su dit, piK'v'lo du bieu tan, voions quej' méche mes guettes
Zəm sy di piKvlo dy bjø tã Vwejõ Kə*z* mef me get

Pi quej 'm'en voêche da che con quant s'rwè eq pour tuer d'zalouettes
Pi Ke*z* m'ɛ̃ vwef dA fe Kõ Kãs s'rwɛ eK pur tye d'zalwet.

Em v'lo parti tout droé dvan mi men fusil d'sus m'népeule
əm V'lo pARti tu drwe d'vã mi mɛ̃fuzi d'sy mnepøl

Ej bondischoè comme en cogris au mitan des zéteulles.
əz bõdifwɛ Kom ɛ̃ Ko gRi o mitã d'zetøl

Mais folloè vir come j'etoè bien; eche n'é poen l'tout d'el dire
Me folwe viR Kom *z*'etwɛ bjɛ̃; əf ne pwɛ̃l' tu dəl di:R

Ej su ben seure èque tout chez gins y s'in crevoèt ed'rire
əz sy bɛ̃ sycR' ek tu fe zɛ̃ i sɛ̃ KRøvwɛt ed RiR.

Comme ej tornoè el coin d'en bo, vlo en gros liéve quis 'désaque,
Kɔm əz toRnwɛ əl Kwɛ̃ dɛ̃ bo vlo ɛ̃ gRo jev Ki s'desAK

Yn'avoè poen sitot fóe en po qui n'étoè pu al méme take
In 'Awɛ pwɛ̃ sito fwɛ ɛ̃ pɔ Ki n'etwɛ py Al mem tAK

J'en étoè tout éboy avec em bouque ouverte
*z*ɛ̃ etwɛ tu ebɔi AveK em buK uveRt

Eh. jem disoè tout enparmi, q'v'lo en matin quet alerte
e zəm dizwɛ tu ɛ̃ pAR mi. K'v'lo ɛ̃ matɛ̃ Ke tAleRt.

*Cf. Littré, 'Dictionnaire de la Langue Française,' *s. v. terroir*; Godefroy, 'Dictionnaire de l'Ancienne Langue Française,' *s. v. terroier*; Sainte-Palaye, 'Dictionnaire Historique de l'Ancien Langage François,' *s. v. terrouer*.

En v'loti poen q'près d'en molin ej croé vir en bête
En vloti pwɛ̃ KpRe dɛ̃ molɛ̃ əj KRwe viR ɛ̃n be:t
Ej pensoè q'ch 'étouè en lapin: q'dis: j'vo li casser l'tête
əz pɛ̃swɛ Kfetwɛ ɛ̃ lapɛ̃: K'di zvɔ li KAse l'te:t
Ej m'avanche comme en freubon, j'dis: tir mi èche compére
ez mAvɑ̃ʃ kom ɛ̃ fRøbɔ̃ zdi tiR mi ef Kɔ̃peR
Ej tire edsu ch'etoè en carden quel vent roulouè à terre.
əz ti:R ədsy fetwɛ ɛ̃ KARdɛ̃ Kəl vɛ̃ Rulwɛ A teR.

En peu plus loin j'ai aperchu des perdrix qui courouette
ɛ̃ pø py lwɛ̃ ze APERfy de peRdRi Ki KuRwɛt
Aussitot que j'ai yeu vu mes yeux d'zes dévourouette
Osito K'ze jy vy me zjy dze devuRwet
V'loti poen quej 'm'aproche vers eux, y promenoette par douzaine
Vloti pwɛ̃ Kəj mAPRofˢ veR ø i pRomnwɛt pAR duzen
Y s'envolte, ej tir mes deux queux ej n'en voé poen quer ene
I sɛ̃volt əjtiR me dø Kø əj n'ɛ̃ vwe pwɛ̃ KweR ɛ̃n

En passan pal l'mitan d'en plan, mi hardi comme en sabre
ɛ̃ pAsɑ̃ pAllmitɑ̃ dɛ̃ plɑ̃ mi ARdi Kom ɛ̃ sAb
Ej guignoè en heu d'tens en tan si n'avoè rien d'sus zabre.
əz giNwe ɛ̃ø dtɛ̃ ɛ̃ tɑ̃ si n'Avwe ejɛ̃ dsus zAb.
En pommier couqué bien daplomb quelvent avoè foè quere
ɛ̃ pɔ̃mje KuKe bjɛ̃ dAplɔ̃ Kəl vɛ̃ Avwɛ fwɛ Kwer
Jem tape edden, j'qué d'tout món lon ej démonte em maquoère.
zəm tAp ədd ɛ̃ z'ke dtu mɛ̃ lɔ̃ əz demɔ̃t əm mAkweR

J'en n'etoè tout déconforté, j'nen trépignoè d'colére.
zɛ̃ netwɛ tu dekɔ̃foRte, znɛ̃ tRepiNwɛ d'koleR.
Ej juroè comme en possédé, mais pour combler m'misére
əz zyRwe Kom ɛ̃ posede me puR Kɔ̃blem mizeR
V'lo ti poen quis'met à plouvoer, folloè vir quer che gouttes
Vloti pwɛ̃ Kis me A pluvweR, fɔllwɛ viR Kwer fe gut.
Sur men dos, pou n'point tout r'chevoir j'ai pren bien vite m'route
Su mɛ̃ do pun pwɛ̃ tu rfəvweR ze pRɛ̃ bjɛ̃ vit əm'Rut.

Comme j'avoé mes pauve boyaux qui gargouillette dam' panche
Kom zAvwɛ me pov bojo Ki gARgujɛt dɑ̃m pɑ̃f
Ej vo pour menger en morcieu, mais, mi qui n'o poen d'chance
əz vɔ puR mɛ̃ze ɛ̃ moRsjø. me, mi ki n'ɔ pwɛ̃ dfɑ̃s
J'avoè aporté d'no maison en boen cantir d'brioque
ZAvwɛ APoRte dno mezɔ̃ ɛ̃ bwɛ̃ Kɑ̃tiR əd'bRjoK
J'vo poul l'prendè, qué guignon', j'n'avoé pu rien dam'm poKe
zvɔ pul lpRɛ̃d, Ke giNɔ̃ znAvwɛ py Rjɛ̃ dɑ̃m poK

J'étoè perché tout jusqu 'am pieu, en rentran dache village
Zetwɛ pɛRfe tu zysKAm pyø ɛ̃ Rɛ̃ tRã dAf vilAz

Yn'avoè ene bande ed curieux qu 'étóte su men passage
I n'Avwɛ ɛ̃n bãd əd kyRjø K'etwɛt sy mɛ̃ pAsAz

J'avoe bieu voloir em 'mucher y m suvoete par derriére.
ZAvwe bjø volwɛR əm myfe im syvwɛt pAR dɛRjɛR

Y voloète savoer qué gibier q'j'avoè dam' carnassiére.
I volwɛt sAvwɛR Ke zibje KzAvwɛ dãm KARnAsjɛR.

Tout d'puis ch'tempslo, l'terme ed cachieu em sanne fameusement drôle
Tu dpyi ftɛ̃ lɔ əltɛRm əd KAʃjø əm sãn fAmøzmɛ̃ dRol

Mais com'parle ed boère en boin Keu, a quejoli parole
Me Kõm pARl əd bwɛR ɛ̃ bwɛ̃ Kø A Ke zoli pAROl

Feut ete bien fou et lapidé d'courir comme un boin diabe
Fø tet fu e lApide əd KuRi Kom ɛ̃ bwɛ̃ djAb

TandiK pour foere en boin diner yn feu ques' mette à tabe.
Tãdik puR fwɛR ɛ̃ bwɛ̃ dine in fø Kəs met A tAb.

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EVERY AND EACH.

THE lack of an official score makes it impossible for a spectator to know how the long, long game between Literature and Grammar-Books stands. Literature is always bowling down the wickets of Grammar-Books, but somehow Grammar-Books always have the innings; so that the game never comes to a conclusion. The sympathy of the spectators, when excited at all, is mostly, I think, with Literature; but it is a sympathy mixed with fear,—just as their sympathy with the under dog is always qualified by reverence for the upper one.—Among the most active of the participants in this odd, unregulated game—sometimes bowling and sometimes at the bat, as he happens to be caught by impulse—Dr. Fitzedward Hall for many years has been conspicuous.

Leaving this pleasant similitude to its own goings, I will say that, in 'Doctor Indoctus' (London, 1880), Dr. Hall asserts at one time the freedom that belongs to literary usage, and at another, the binding authority of magisterial dicta. At page 12 of this little book, Dr. Hall, commenting on "But, when *each* particular is so emphasized,"* turns his back on literature and declares for dicta in the words and manner following:

"As the particulars referred to, more than two, are unspecified, the proper word in prose, is "every." Landor, speaking for Horne Tooke, notes this punctuality of good English."

A footnote adds:

"Lord Macaulay is notably free from the error adverted to. Nevertheless, he writes in one place: 'Only eight thousand copies were printed, much less than one to *each* parish in the kingdom.' *History*, Chap. xxi. The parishes, a multitude, are not spoken of in the previous context; and hence 'every parish' is demanded."

The source of the knowledge that constrains Dr. Hall to write in this manner about *each* is not disclosed by him otherwise than suggestively by his mention of Landor. That the actual usage to be found in good nineteenth-century English literature has not been, in this case, the source of Dr. Hall's knowledge, anybody who has at hand a dozen miscellaneous volumes of such literature can satisfy himself. I will quote from prose writings exclusively. It would be impossible, of course, without making the quotations unreasonably long, to show that the persons or things referred to by *each* "are not spoken of in the

*The quotation is not long enough to show that any other fault is to be found with *each* as used in it than the one alleged by Dr. Hall.

previous context." *Context* has a very elastic sense. Space limitations prevent my giving more than one quotation from *each* author cited.—(*Every* wouldn't fit that sentence).

In "each parish in the kingdom," the parishes referred to by *each* are indicated by Macaulay more distinctly than the various persons and things referred to by *each* in most of the quotations cited below.

"Mrs. Shelley had done her work admirably; her introductions to the poems of each year, with Shelley's prefaces and passages from his letters, supplied the very picture of Shelley to be desired."—Matthew Arnold, 'Essays in Criticism,' Second Series (*Shelley*).

"And I wandered about, and the enchanted region seemed illimitable, and at each turn more magical and more bright. . . . Thus glided many a day in unconscious and creative reverie; but sometimes when I had explored over and over again each nook and corner, . ."—Beaconsfield, 'Contarini Fleming,' ch. iii.

"She sang 'How doth the little busy bee'; she sang 'Ye banks and braes'; she sang 'Sylvia hath a beaming eye,' or any other thing that could be suggested to her; and ever the recurrent and stormy chorus was volunteered her at the end of each verse."—William Black, 'The Strange Adventures of a House-Boat,' ch. x.

"The sea was entirely discoloured all along the coast, more especially when we turned the corner, so to speak, and went through the Boca de los Huevos. This discoloration is produced by the muddy waters of the Orinoco, discharged from its many months on the coast of Venezuela, nearly a hundred miles distant, and bringing down alluvial deposits from the far-off Andes. I thought, as each little stick or weed went floating by, of the marvellous scenes and adventures through which it must have passed, and how I would give the world to behold what it had no eyes to see."—Lady Brassey, 'In the Trades, the Tropics and the Roaring Forties' (New York, 1885), p. 95.

"It [Ormin's *Ormulum*] is a metrical version of the service of each day with the addition of a sermon in verse."—Stopford Brooke, 'English Literature' ('Literature Primer,' New York, 1879), ch. ii., p. 22.

". . . they found themselves obliged to cover successively each space upon which they trode with parts of their dress, in order to gain any supportable footing."—De Quincey, 'The Caesars' (Boston, 1851), p. 106.

". . . not a day passed but he wandered through the neighbouring woods, [etc.] Then . . . before each night came he had been again through all the uninhabited rooms of the house. . ."—George Eliot, 'Mr. Gilfil's Love-Story,' ch. xix.

". . . Caesar set himself again to the reorganization of the administration. Unfortunately, each step that he took was a fresh crime in the eyes of men whose pleasant monopoly of power he had overthrown."—James Anthony Froude, 'Caesar' (New York, 1879), p. 488.

"It was impossible to live a month at Cranford, and not know the daily habits of each resident."—Mrs. Gaskell, 'Cranford,' ch. ii., first sentence.

"On each occasion he looked gravely at the little scratch on her arm, as if it had been a serious wound."—Thomas Hardy, 'The Woodlanders,' ch. xxvii.

"Along the whole course of the Rhine he went from Cologne to Constance; and in each city that he left few of the male inhabitants had not assumed the Cross."—Frederic Harrison, 'The Choice of Books,' etc. (London, 1886) (*Bernard of Clairvaux.*)

"To each man is appointed his particular dread. . . "—Rudyard Kipling, 'The Light that Failed,' ch. vii.

"The men of each age must be judged by the ideal of their own age and country, and not by the ideal of ours."—W. E. H. Lecky, 'The Political Value of History' (New York 1893), p. 50.

". . . his voice—sweetly, clearly full—each slow enunciation unaffectedly, mellowly distinct. . ."—Lytton, 'What Will He Do With It?' Book II., ch. ii.

"It [this law] is as follows. Each of our leading conceptions, each branch of knowledge, passes successively through three different phases. . . . In the Metaphysical state. . . . the properties of each substance have attributed to them an existence distinct from that substance."—John Morley, 'Critical Miscellanies' (London, 1888), vol. iii., pp. 363-4.

". . . the votes fell on the men whom each elector in his conscience thought best to answer to the standard of a Fellow of Oriel. . ."—John Henry Newman, 'Autobiographical Memoir' (London, 1890), ch. ii.

"The eyes and ears were perfectly active the moment they [young ostriches] came out of the shell. The one I painted, half in and half out, turned its head to look at each person who spoke, and seemed to be attending to what we said"—Marianne North, 'Recollections of a Happy Life' (2d ed., London 1892), vol. ii., p. 223.

"The particular tone or direction of any school [of painting] seems to me always to have resulted rather from certain phases of national character, limited to particular periods, than from individual teaching; and, especially among moderns, what has been good in each master has been commonly original."—Ruskin, 'Modern Painters,' vol. i., ch. vii., sect. 17.

"Stockmar regularly spent a great part of each year with the English Royal Family."—Goldwin Smith, 'Lectures and Essays' (New York, 1881), p. 196.

"When the food obtained by the outer organs has been put into the stomach, the coöperation required of the viscera, though it varies somewhat as the quantity or kind of food varies, has nevertheless a general uniformity; and it is required to go on in much the same way whatever the outer circumstances may be. In each case the food has to be reduced to a pulp, supplied with various solvent secretions, propelled onward, and its nutritive part taken up by absorbent surfaces."—Herbert Spencer, 'Recent Discussions in Science, Philosophy, and Morals' (New York, 1890), p. 244.

"But what meaning does Whitman attach to this word Personality? How does he envisage that phenomenon of self, which is the one thing certain for each separate individual who thinks and feels. . ."—John Addington Symonds, 'A Study of Walt Whitman' (London, 1893), p. 47.

". . . the weather was windy and the sea was rough, and he [Clive] was pronounced a brute to venture on it with a wife in Rosey's situation. Behind that 'situation' the widow shielded herself. She clung to her adored child, and from that bulwark discharged abuse and satire at Clive and his father. He could not rout her out of her position. Having had the advantage on the first two or three days, on the four last he was beaten, and lost ground in each action."—Thackeray, 'The Newcomes' (London, 1878), vol. ii., ch. xxxvi.

". . . as each young compeer slaps his back and bids him live a thousand years. . ."—Anthony Trollope, 'Doctor Thorne' ch. i.

". . . the Whit-Monday procession of the village club, when . . . the Friendly Society 'walked,' as it was technically called. Each member carried a blue staff tipped with red . . ."—Charlotte M. Yonge, 'An Old Woman's Outlook,' etc. (London, 1892), p. 97.

And now I will point out some differences between *every* and *each* that are recognizable in the prevalent usage of nineteenth-century writers.

1 If one says that every prisoner was put to death, although the prisoners are spoken of individually, nevertheless our attention is directed to the totality of the prisoners (whether numerically known or not) rather than to the individuals. It is a somewhat more emphatic way of saying that all the prisoners were put to death. If, however, it is said that the daily allowance of food for each prisoner was (etc.,) the attention is directed to a single prisoner, or to a very small number of prisoners—two, three or four, at the most—regarded separately and successively. The rest of the aggregate of prisoners, although not wholly overlooked, have only a dim and shadowy presence in the mind. Briefly, the single thing or person is made prominent by *each*, but is not made prominent by *every*.—Of course, this remark is relative. *Every*, as contrasted with *all*, makes individuals noticeable; contrasted with *each*, it does not.

2 *Every* may be used in a sense so loose that it does not mean *every* as ordinarily understood. The modification of its meaning is shown by the context.

"Every part of Europe swarmed with exiles."—Macaulay, 'Essays' (*Burleigh and his Times*).—". . . whatever remained of the old feeeling [Johnson's prejudice] had been effectually removed by the kind and respectful hospitality with which he had been received in every part of Scotland."—*Ibid.* (*Samuel Johnson.*)

Such a loöse use of *each* is not admissible; it is not consistent with the particularity of each.

3 As usage has given to *each* a greater particularity than to *every*, *each* is commonly used instead of *every*, when separateness of place, time or condition on the part of the components of a group of things referred to is to be emphasized. The quotations cited above supply abundant evidence of the truth of this remark.

"The men of each age must be judged by the ideal of their own age and country."—Lecky.—". . . the votes fell on the men whom each elector in his conscience thought best to answer to the standard of a Fellow of Oriel. . ."—Newman.—"I thought as each little stick or weed went floating by of the marvellous scenes and adventures through which it must have passed. . ."—Lady Brasshy.—". . . as each young compeer slaps his back. . ."—Trollope.

What a loss of particularity results if *each* is displaced in these passages by *every*. *Assemblage*—not separation, which the writers want to emphasize—is then made prominent. If the reader will re-examine the other quotations given above, he will observe that in most of them *each* seems to be required for a proper expression of the sense. In a few (as in the quotation from Mrs. Gaskell and where

each is first used by Beaconsfield) *every* would be better, because in these cases *each* produces a false emphasis.

4 The persons or things to which *each* refers by qualifying one of them (or as a pronoun) may be only two; the persons or things to which *every* refers must be more than two.

There are other differences between *every* and *each*, but the foregoing are sufficient to show that the two words are by no means exactly interchangeable. An implication, however, that belongs to both must not be passed by, for it is important in relation to the matter under discussion. Both *every* and *each* imply that the persons or things referred to by either are, or soon will be, known by the person addressed. The knowledge may be information imparted (or soon to be imparted) to him by the speaker or writer, or it may be a part of the stock of knowledge which, it is reasonable to assume, he already possesses. More *precise* knowledge is, in many cases, implied in the employment of *each* than where *every* is used; but there is no difference in implication between the two words as to the *source* of the knowledge or the *time* of its acquirement. The passage cited by Dr. Hall from Macaulay's 'History of England' illustrates an employment of *each* where the limitation defining the things referred to follows immediately after, instead of preceding, the thing mentioned.

"Only eight thousand copies were printed, much less than one to *each* parish in the kingdom."—'History,' chap. xxi.

The limiting phrase 'in the kingdom' defines the parishes referred to perfectly, and it follows so closely after the mention of 'each parish' that the mind is not conscious of suspense, while it looks for the author's meaning. If the information to be conveyed by the writer had been such that a reference to all the parishes was to be emphasized, 'all' or 'every' would have been required,—as in such a sentence as this: There were printed in a single day copies enough to supply every parish in the kingdom.—When the persons or things referred to by *each* are directly recognizable by implication, the connection of *each* with one of them is sufficient for conveying the sense without their mention before or afterwards. For example: The successful production of such a play required careful preparation; all the actors labored conscientiously and harmoniously; at *each* rehearsal some defect was overcome.—Evidently the appropriateness here of *each* is not at all affected by the fact that 'rehearsals' have not been previously mentioned. The reader or hearer knows that rehearsals are implied in the careful preparation of a play. The familiar qualification of such words as *day*, *week*, *year*, etc., by *every* or *each* is a further illustration of the same principle of intelligibility. "I have been intending every day to go there,"—"The particular work of each day ought to be completed on that day." In neither example is the previous mention of *days* necessary; the days referred to are understood from the circumstances of the case. The same principle of intelligibility explains and justifies *each* in the passage quoted above from Mr. Kipling: "To each man is appointed his particular dread." There is no need of speaking of men in the previous context; the whole human race is understood. That the sentence would be distorted, or at least weakened, by the substitution of *every* is obvious.

If the view here presented is correct, *each* in the passage quoted by Dr. Hall from Macaulay is distinctly more appropriate than *every*. And *each* is distinctly more appropriate than *every* in the passage I shall quote below. The writer has been describing the minute attention which Frederic gave to trivial details in the administration of the Prussian government.

"The public business would assuredly have been better done if each department had been put under a man of talents and integrity, and if the king had contented himself with a general control."—Macaulay, 'Essays' (*Frederic the Great*).

The word 'departments' occurs five sentences back, but it does not refer to the departments of the Prussian government. *Every*, however, if substituted for *each*, would falsify the meaning of the sentence.

Other critics besides Dr. Hall have prescribed restrictions in the employment of *each* that are not supported by the usage of English literature. When their mandatory utter-

ances have not been echoes, they seem to have originated in that 'intuitive philology' which Dr. Hall discourses of in the third chapter of his 'Modern English.'

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THE PROBLEM OF AN INTERNATIONAL LANGUAGE.

Langue Catolique. Projet d'un Idiome International sans construction grammaticale, par le Dr. ALBERTO LIPTAY. Paris: Emile Bouillon, 1892. 8vo. pp. 280-290.

THE present age is one of peculiar discontent in almost all departments of human activity. A growing restlessness over usual methods of thought and action is manifesting itself on every hand. Our whole system of interpreting the physical universe has been revolutionized within the last thirty years. This has necessitated, to a large extent, the shifting of the basis of our theological thought. The arms of scientific investigation have been reaching out in every direction for more conquests. Among these none have received more attention than philology—the science of language—and none have taught us more about our early history and our relations to other branches of the human race. The study of many languages has naturally led to a comparison of their relative merits and defects. One language is found to be particularly adapted to diplomacy, because of its rhetorical finish: another to philosophy, because of its flexibility and power of expression; the *naïveté* and sensuousness of a third specially fit it for poetry; singing finds its most perfect medium of utterance in the rich vowel-element of a fourth; and so on. This fact opens a fine field for the speculations of the idealist. Why not strive after a universal language which shall combine in itself all the good features of the many and none of their defects? Aside from the consideration that it would tend, as nothing else could, to the general fraternization of all the nations of the earth, it would give man, for the expression of thought, an instrument such as no language has ever yet been. The subject is an attractive one, and it is no wonder that numerous reformers should come forward with their plans for accomplishing this, to their minds at least, highly desirable end. It can not be questioned that a universal language would possess, or rather would have possessed, many incalculable advantages over the present diversity of speech; but none of the reformers seem fully to appreciate the superhuman task they have undertaken. They overlook some of the principal and most potent factors in the problem.

In the first place, they ignore the teachings of history. There has been but one notable instance where a people have abandoned their own language and adopted that of another; but this was brought about by overwhelming military conquest, which crushed out all the national life of the vanquished, and offered glittering rewards for the adoption of the language and customs of the conquerors.

On the other hand, the Norman Conquest offers a good proof of how powerless conquerors may be in their attempts linguistically to denationalize a vanquished foe, where no means but force are resorted to. Notwithstanding the most stringent measures were adopted by the Normans to substitute their own language for the English, our Anglo-Saxon forefathers held on to the latter, with the tenacity of desperation, for a period of three hundred years in spite of all opposition. In the reign of Richard II, they had the proud consciousness of seeing their fidelity rewarded. English was again recognized as the national language in 1385, and admitted into all the grammar schools as the teaching medium. Not without many deep scars did it come out of the struggle, but grammatically it was the same language.

Secondly, the very nature of the origin and growth of all language seems to escape the observation of these would-be reformers. A nation's language, just as that of a child, springs out of its intellectual needs, and its development is always and only along the line of and coetaneous with these needs. No language ever originated in any other way, and, it is safe to say, none ever will. If the language of the French is peculiarly fitted for conversation and oratory, and that of the Germans for profound philosophical speculation, it is because these are the most striking mental

characteristics of these peoples. A nation's language is, to a large extent, the exact reflex of the national life and thought, and it, together with the nation's literature, is the living embodiment of its struggles in the past and its hopes for the future. Every word carries in itself a part of the nation's history—sometimes extending over centuries and fairly glowing with the ever-increasing intensity of its signification. How long, for instance, has our word "home" been in gathering around itself all the tender associations which its mention causes to swell up in our hearts? What other word could take its place? And what Englishman who has ever experienced the tender passion does not feel the utter insignificance of the words *φιλεῖν*, *amare*, *aimer*, *lieben*, as compared with their synonym in his own language? Would the beloved object be as dear to him, if he could not call her *sweetheart*? And who could be degenerate enough to wish to part with *father*, *mother*, *sister*, *brother* and hundreds of other words, which sum up the very essence of his life?

But even if the above obstacles did not stand in the way, the attempt to substitute an artificially constructed language for those that have sprung out of the soil, so to speak, presumes too much on the general perfectibility of human nature which, while it contains some of the germs of that power that, to use Mr. Arnold's expression, makes for righteousness, has unfortunately a large fund of atavism—that motive energy which continually drags it back to "the vile dust from which it sprung." "Stäts am stoff klebt unsere seele," says Platen. So it has ever been in the moral world. The millennium is as far off as ever. It may be pleasant to contemplate, but we shall never see fulfilled the vision of the dreamer in "Locksley Hall:"

> Till the war-drum throbs no longer and the battle flags are furled
> In the parliament of man, the federation of the world.

It is equally unlikely that we shall ever see the linguistic world "lapt in universal law." The Anglo-Saxon race may conquer the world, as is often predicted now-a-days; but should this most desirable event come to pass, it will scarcely be a linguistic conquest. We see how utterly useless was the task undertaken by the tyrannical iron-hand of the German chancellor in the province of Alsace-Lorraine: as almost no progress has been made in inducing the people to abandon French for German. Turn whithersoever we will, the same story meets us. Five hundred years ago Norway's linguistic continuity was interrupted by the Danish annexation. Down to the Calmar Union of 1397, the growth of the country's language had been independent of those of the other Scandinavian kingdoms, and had acquired a certain homogeneity and stability that made it, to some extent at least, a recognized literary standard. Under the ordinary circumstances of national growth the language might have been expected to and doubtless would have gone on in a line of continuous development; but this was arrested by the advent of the Danes, which created a linguistic confusion that has prevailed ever since, leaving the country practically without any authoritative and well-recognized national language. With the awakening of the national spirit in recent years has come a universal advocacy of a national language; but the sectional jealousies of the speakers of different dialects and, worse still, the wrangling and personal animosity of the advocates of the different standards proposed, have prevented the realization of the end sought.

Practically a similar condition of affairs exists in almost all the countries of the globe. England, France and Germany, for instance, have well-recognized literary languages but they are not spoken by the great masses of the people. This is especially true of the peasants who, tho' taught the literary language in the schools, cling nevertheless to their dialects, and speak them by preference in their ordinary daily intercourse. The reason for this is not far to seek. Their homely dialects are more in keeping with the humble circumstances of their existence. They have been born into both and the two are inseparable. Their thoughts being few and simple, and confined chiefly within the sphere of their daily physical wants, no highly cultured language is needed for their expression and none will be accepted.

Not to pursue this phase of the subject any

further, it is perfectly plain then that the great mass of the people of the world do not need, and will not accept, an artificial language, however great advantages it might possess. If more proof were needed of this, none stronger can be found than the fact that the many foreigners who come to the United States usually manage to huddle together into colonies or communities, and strive with might and main to preserve their national languages and customs; whereas it would be to the undoubted advantage of themselves and children to adopt our own.

Having shown the utter unlikelihood, or even impossibility, of propagating an artificial language amongst the class of people who form an overwhelming percentage of the world's inhabitants, we may further inquire what other classes stand in any special need of a universal language. And in the first place may be mentioned the men who are engaged in international commerce; but we have yet to learn that this trade has been in the least hampered by our present diversity of speech, or that the persons engaged in it have expressed any decided desire for, or done anything towards, helping on the project of a universal commercial language. It is fair to infer then that they feel no special need of such a language.

There remains, lastly, the comparatively small class of men designated as scholars or students, whom the reformers assume to be much in want of a common medium of communication.

Scholars may be broadly said to consist of two kinds—students of science and students of literature. Amongst the former, some are occasionally heard to lament what they deem a waste of time in having to learn several languages, in order to keep in touch with their co-workers in other countries; but the complaint has always seemed to the writer ill-founded. In general terms it may be said that most of the thought of the world worth knowing has been, and is being, expressed in English, French and German, and the mental discipline acquired in learning these language more than compensates for the time taken from the scientific specialty in which it is proposed to engage. As to the student of literature, it would be absolutely incumbent upon him, in any event, to study languages, since no proper appreciation of any literature is possible, except in the language in which it is written. But the task, while arduous at first, grows to be an easy one when once the student has secured a good foundation in Latin and Greek, without which he is not properly equipt to enter upon his literary labors.

Finally, putting aside all the objections we have advanced against the feasibility of adopting a world-speech, and assuming that we had it, the pertinent question arises: how long would it remain such? We unhesitatingly answer: not a decade. The same forces which gave us the present diversity in the Indo-European languages would begin immediately to work, and at the end of a few centuries we should be as far from speech-unity as we now are. We have only an imperfect notion as to how long mātṛ (one of the first forms of *mother* appearing in history) was in developing into *mater*, μήτηρ, *madre*, *mère*, *mutter*, *moder*, *mother*, and the numerous forms in which it appears in Indo-European speech; but we do know a great deal about the causes which wrought these changes, and likewise that these causes are still in full play. Consequently, while the identical circumstances might not again occur, it is presumable, from what we already know about language growth, that, whatever might be the circumstantial environments of the various peoples, their social, political and physical conditions of existence would operate in the production of languages equally varied and diversified as those they at present speak. No profound knowledge either of philology or philosophy is necessary to enable any one to see this. The elements of the problem and their manner of producing the results, lie spread out to the observation of every one in his own language. He has but to open his eyes, read and interpret them. Of course, we must not overlook the fact that everywhere in the civilized world at the present day there are leveling tendencies at work, which exert a potent influence in preventing the same rapid variations in language that formerly occurred. It is even conceivable that these forces might

eventually lead to a more or less perfect speech-unification. The newspaper, the telegraph, the railroad, and other means of rapid transit, whereby men shift their habitations with the greatest ease from place to place, have a strong tendency to hinder the growth of localisms. An apt word, a striking simile, which formerly would have remained in the place of its birth for years or even centuries, is struck off, say, in Boston today; tomorrow it will be heard on the lips of San Franciscans and Londoners. As a localism it has lived but a day; the morrow sees it the common property of the whole English-speaking people. It is in some such conditions as these, as it seems to the writer, that the language reformer may see a possible realization of his dreams of speech-unity. A world-speech, if it comes at all, will be one of natural growth, and will spring out of a community of interests of the whole human race. To suppose that one man, or even a hundred men, can sit down in cold blood, construct a language and persuade every body to adopt it, is the sheerest folly. It is not only unscholarly and unscientific, but it argues a mental obliquity which is only characteristic of the blind enthusiast.

It is not proposed to enter into any extended notice or discussion of the book whose title-page has been given at the head of this article. In fact, it does not deserve it. The author is at great pains to tell us and repeats it *usque ad nauseam* that he has nothing new or original to offer in his *langue catolique*; and he himself has given an excellent criticism of his performance. At the heginning of his *Chapitre final* he says:

Grâce à Dieu, que cela finisse! dit sans doute le lecteur, et nous ne lui en voulons pas, car hélas! il a raison. Nous espérons, en effet, que notre peine n'est pas entièrement perdue, mais nous craignons en même temps avoir fait beaucoup de phrases et avoir dit cependant bien peu de chose. La langue catolique—où est-elle cette langue? Où est sa grammaire, où son vocabulaire?

We thoroughly agree with him in this estimate. Before reaching the above paragraph, we had asked ourselves mentally these identical questions. It is astonishing that the author seeing so clearly the character of his book, did not consign it to the tender embraces of that consuming element which the authors of the *index expurgatorius* consider the proper fate of all bad books, as well of all bad men. Of all padded books that it has ever been the misfortune of the reviewer to read, this of Dr. Liptay is the worst. Having dabbled a little in linguistic science and picked up some of the common facts that are in the possession of every tiro, with insufferable pedantry he drags them in on all occasions, whether apt or not. The result is a long wandering essay of nearly three hundred octavo pages, the chief merit of which is to exasperate the reader and keep him on the *qui vive* for something that he never finds.

The book begins with a rather long *avant-propo*, which is followed by a chapter on the advantages of a universal language. Some forty-six pages follow, devoted to a "Revue des projets échoués," Volapük receiving the most attention. In a chapter entitled *Préliminaires*, a not very happy attempt is made to characterize the principal languages of the world. The author then comes to his own plan. The alphabet is to be the Roman, the letters having the sounds they commonly have in the Romanic languages. The latin radicals common to most European languages are to form the vocabulary of the *langue catolique*. The prepositions *de* and *a* are to take the place of the declension. The verb shall be inflected *amo*, *ama*, *ame*, pl. *amos*, *amas*, *ames*, or the inflexions may be left off and the pronouns used; as, *eo*, *tu*, *elo*, *nos*, *vos*, *elos am*. To form the perfect or past tense an accented *a* is added to the root; as, *eo amá*, *tu*, etc. The future is formed by adding an accented *o*; as, *eo amó*. *I* is added to form the imperfect; as, *eo ami*=*j'aimais*. *U* gives the pluperfect; as, *eo amu*, and *ao*, the future perfect; as, *eo amao*. There is to be no special inflexion for the subjunctive; it will be indicated simply by the conjunctions *qe* and *si*. The passive is *eo amè*=I am loved, *eo è amá*=I have been loved; *eo è amó*=I shall be loved, *eo è amao*=I shall have been loved.

These examples will serve to give a general idea of what Dr. Liptay intends to do, for he has not yet fully matured his plan. The

vocabulary and other features he proposes to give in a second treatise. From what is given it is not easy to see that the Doctor has in any way improved on the *Lingvo Internacia* of Dr. Esperanto, which was noticed in these pages sometime ago.

In general, it may be observed that the most of the international language-makers overlook one of the most patent phenomena of modern linguistic growth; namely, the tendency to abandon synthetic for analytic modes of thought. The psychological reason for this is undoubtedly that the latter are felt to be more clear and expressive. What else will account for the Romance peoples universally breaking away from the highly complex Latin inflections? English has gone further in this respect than any other European language, and yet every one must feel that a vast gain has been made thereby. While the German script-speech still clings to many useless endings, the popular dialects long ago abandoned a large part of them. The same desire for greater simplicity and clearness manifested itself in very early times amongst the Latin dialects, as compared with the literary idiom. Modern Greek likewise, colloquial speech at least, has given up much of its earlier terminal complexity. That the advocates and promoters of the literary language have, in recent years, been striving to get back to classic Greek forms, is no argument against the general proposition that all languages are tending towards analytical modes of thought. In fact, were this the place for such a discussion, good reasons might be assigned for the belief that the great masses of the people have always had a preference for this method of thought, and that the highly inflected Sanskrit, Greek and Latin of ancient literature were merely the creations of pedants and grammarians and were spoken in their purity, if at all, only by the learned few

The reformers, therefore, seem to have no practical reason for assuming that the world cares to go back to synthetic methods of thought. As the matter now stands, English, which has abandoned almost all its inflections, appears to have the best chance for becoming the world-speech. Nothing would prove such a powerful help in this direction as giving up our ridiculous etymological spelling and adopting a sensible phonetic alphabet.

SAMUEL GARNER.

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MODERN ITALIAN READINGS.

Modern Italian Readings in Prose and Poetry. Edited with grammatical and explanatory notes and biographical notices by W. L. MONTAGUE, Ph.D. 8vo, pp. vii. 228, C. Schoenhof, Boston: 1893.

THE supply of suitable Italian texts for reading in elementary classes is very limited in this country. One reason for the dearth of material probably lies in the fact that those who could edit texts are deterred from doing so because they do not know what the majority of teachers want. Some instructors hold that as the class reads little, this little should be from the classics, especially from Dante, since he represents what is best in Italian literature; others feel that a class of beginners is poorly prepared to understand so philosophic a writer, and hence the small amount read would be of slight benefit to them. In undergraduate classes at the Johns Hopkins University we read only works of living authors, for the simple reason that, so far as the language is concerned, the pure prose of De Amicis or Martini fully subserves the purposes of our elementary students. When we consider the question of content, I think that recent texts are again to be preferred in the initial stages of instruction, since our acquaintance with Italian writers of to-day is far too meagre, whereas the best Italian classics represent, not a peculiarly Italian, but a world-literature, with which the student is sure to become more or less familiar without the aid of class-instruction.

To be convinced that contemporary Italian literature is worthy of earnest study, one has only to read the prose selections given in Prof. Montague's book; here are productions quite as interesting from every point of view as some of those in French for which we have so great a liking. The poetical extracts here presented do not comprise living writers, excepting Carducci and Giacosa; following in his footsteps a school has arisen, consisting of

such men as Severino Ferrari, Guido Mazzoni, Giovanni Pascoli and Marradi, who sing of the family, nature and its relations with the human soul, *la Patria*, and man (not the man of Leopardi); a pathetic note is often struck, but in the deepest grief pictured, these votaries of the muse never fail to reveal a virile courage, a patient perseverance, a hope in the future—the reader feels that it is the poetry of a man, not the vagaries of a morbid fancy.

While I should have liked to see selections from some of these authors (or from Graf and D'Annunzio who pursue different ends), I do not deprecate the absence of their names from the collection, for ample material is given in the first part of the book (comprising prose selections) to introduce a class to the study of more ambitious works, either by the writers here presented or by other authors. This First Part consists of four complete stories by De Amicis, Castelnuovo, Serao and Verga; the opening chapters of a romance by Barrili, a fascinating chapter from Villari's 'Savonarola,' and three pages from Gioberti's introduction to the study of philosophy. The Second Part contains selections from Foscolo, Niccolini, Manzoni, Leopardi, Giusti, Prati, Aleardi, Carcano, Zanella, Carducci and Giacosa. Pages 163–228 are occupied by the "Notes." An interesting feature of the latter is the short biographical sketch of each author, preceding the selection given from his works. From the nature of the book these notices had to be brief, but it seems to me that some of the authors represented might have been more clearly characterized; for example (taking four writers of prose selections), it is stated of De Amicis that he "is one of the most popular contemporary writers." This bald statement gives a student no idea of the ground of such popularity. It might have been noted that his earliest (and most successful) efforts were in drawing vivid pen pictures of military life. Under its rough exterior, De Amicis looked for and found the soldier's heart beating with some noble impulse, impelling him at times to unexpected deeds of self-abnegation, proving he is not a machine, but a human being;—of what is purest and best in this being, De Amicis' finest attempts are the apotheosis. His subjects are treated in a style that appeals directly to the soul of the reader; in fact, the author has been accused of straining after pathos and of shallowness. Stung by such accusation, he ceased to portray character, and undertook his books of travel, which met with immediate success and have been translated into many languages. His third and last *motif* is socialism.

The notice of Enrico Castelnuovo is in the main adequate: "he has published many romances, all distinguished by profound observation, deep feeling and brilliant description." One point in regard to this author—a point illustrated by the selection given—might have been mentioned; namely, his humor, considered in Italy as "umorismo britannico"; in truth, in the reading of some of his novels, notably "Due Convinzioni," one is conscious of a resemblance to, if not an imitation of, Thackeray. The selection, "Il Teorema di Pitagora," reads admirably in English, and may be found translated on pages 191–199 of Scribner's 'Humour of Italy' (New York, 1893).

It is gratifying to note the selection from Matilde Serao, for no collection of contemporary Italian novelists would be complete without some representation from the school, remarkable in many respects, of authoresses now writing in Italy, distinguished by such names as Emma, Colombi, Mancini, Sara, Neera, Saredo and others. As De Amicis excels in his pictures of the soldier's life, and Castelnuovo for those of Venetian life, so Serao is not to be surpassed in descriptions of contemporary southern life: she is often diffuse and prolix, but the dramatic efficacy of some of her passages is wonderful. It is to be regretted that she merits, in part at least, to be assigned by Robert Buchanan, in his recent poem "The Dismal Throng," to a place with Zola, Tolstoi, Ibsen and de Maupassant.

As to Barrili I think it is questionable whether "his numerous works are characterized by much vigor and brilliancy; they win attention and move the heart." The reading of his works does not impress me in this way; they seem rather harmless, peaceful productions, which one reads without curiosity, without deep feeling, without smiles or tears,—

an effective preparation for tranquil dreams. Barrili serves up a *romanzo* out of material not too abundant for a simple *novella*, introducing numerous characters that have nothing to do with the main theme. He lacks the effective pathos of De Amicis, the penetrating humor of Castelnuovo, the descriptive powers of Serao.

But while one may thus take exception to the treatment, here and there, of the various authors presented in the collection before us, as a whole these short biographies are excellent, and form an attractive feature of the book. The compilation of facts as to Italian versification (pages 192–195) comprises the essentials, and it is easy for the student to learn them, since repeated references to them are made in the course of the notes.

My remarks up to this point have been in the main commendatory, but I cannot speak so favorably of the "explanatory notes," though this may be said in their favor, that they contain useful references to the grammar of the editor, and also to that of Prof. Grandgent; otherwise they do not comprise what I should look for in notes to selections of the kind presented, and what a class of beginners, which used the book, missed. "Explanatory" notes should elucidate difficulties not explained in the dictionaries ordinarily consulted by students. To use with profit a book in which the selections contain so many idiomatic expressions and local references, the teacher who has a practical command of the contemporary language and literature and has traveled over Italy, may easily supply all omissions of explanations of idioms and literary and local references; but this reader is not made for such a teacher, as he needs no notes and will probably make his own selections of readings for his pupils. The collection is intended for beginners, and the notes should, therefore, have been adapted to the needs of such readers. My point will be clearly understood by calling attention to what I consider some of the omissions of the kind to which reference has been made.

P. 1, l. 8: the use of *proprio*.—P. 2, l. 18: the use of the conditional in: "si dava per certo che i soldati *avrebbero* passato il confine"—where the conditional tense corresponds to the English past. In like manner the use of the future for the present in constructions such as, "suppongo che [tu] *sarai* il primo" (p. 31), might have been commented on.—P. 6, l. 12: venite *più in qua*."—P. 10, l. 8: "si dice che siano *seguite* delle disgrazie."—P. 21, l. 19: "il vecchio, ferito nel sentimento che lo esaltava, *perdette*, com'era solito, *i lumi*."—P. 27, l. 3: *fiasco*, equivalent to the English slang "flunked"; a more common word for the same idea is *schiacciato*."—P. 27, l. 8: "che quesito *t'era tocccato*"?—P. 28, l. 13: "facevo un *discreto* profitto."—P. 29, l. 21: sense of *fare* in such locutions as, "*far* il gradasso."—P. 34: the note to *poetini elzeviriani* reads, "after the manner of the printers named Elzevir." I do not think this explains entirely the allusion Serao evidently intends to make. The term "elzeviriani" is applied with something of a contemptuous sense by critics in Italy, to poets who publish their worthless productions in the beautiful form of an Elzevir edition. It is for this reason that Serao uses the diminutive *poetini*, which is very suggestive here, instead of *poeti*.—P. 36, l. 6: the phrase: "quando sull'orizzonte si profila l'ardito pensiero di Michelangelo" is not made any clearer by the simple note: "Michelangelo, celebrated as a painter, sculptor and architect, designed the dome of St. Peter's, at Rome." The phrase referred to occurs in a description of Florence, and the "ardito pensiero" of Michelangelo, which may be seen on the horizon, evidently refers to his statue of David, which is placed in the *piazza* of the *Viale dei Colli*, the beautiful promenade constructed on the hills outside of, but visible from, Florence.—P. 34, l. 9: *viaggi circolari*.—P. 35, l. 2: the many uses of *roba* might have been commented on.—P. 35, l. 11: the explanation of the form *gran*, in "una gran bella città" (to be found in Grandgent's grammar, 3d ed., p. 19, foot-note) should have been referred to.—P. 36, l. 2: the way Italians designate centuries, as illustrated here by *il trecento*, meaning the fourteenth century.

The value of the "notes" might have been enhanced, I venture to think, by the introduction of more explanations like those just suggested. Otherwise, I have only praise for the book as it answers a want long felt by teachers of Italian in this country; it is worthy of a place, and I am sure will readily find one,

among those works to be recommended for classes in elementary Italian.

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GERMAN LITERATURE.

Hartmann von Aue. Iwein der Ritter mit dem Löwen. Herausgegeben von Emil Henrici. ('Germanistische Handbibliothek,' viii, viii 2.) Erster Teil: Text. Zweiter Teil: Anmerkungen. Halle: 1891–1893. 8vo, pp. xxxix, 526.

Hartmann's 'Iwein,' traditionally *the* M.H.G. classic, has naturally long formed the main centre of the study of the Court-Epic. Lachmann's editions, Benecke's 'Wörterbuch,' and many separate essays and studies, have provided a very complete critical apparatus, more complete than that of any other M.H.G. monument, with the exception, possibly, of Walther von der Vogelweide and the 'Nibelungenlied.' Henrici's new edition, now complete, increases this material considerably, and to a still greater degree facilitates its use. While it cannot be considered final—the time for that has not yet come—it marks a great step in advance, and will give a new impulse to the study of 'Iwein.'

As especial features of the book may be enumerated: 1. Scrupulously detailed marginal references to the corresponding lines of Chrestien (ed. Foerster). 2. Variations from L^1 and L^2 cited below the text. 3. MS. readings, complete to all intents and purposes, placed where they belong, at the bottom of the page. 4. Parallel passages from other M.H.G. works, below the annotations in the second part, showing equally good judgment. 5. 'Namenverzeichnis,' giving MS. variants.

The text is constituted quite independently of Lachmann. The latter's metrical canons are entirely disregarded in so far as text-emendation is concerned. The editor defines his position in the following words:

"Von einer wechselbeziehung zwischen wortform und metrik, einer gestaltung der sprachform nach dem von der metrik gewonnenen bilde (Roediger, S. 82) erwarte ich nichts" (p. xxxvi, footnote).

For the present time this is, from a practical point of view, doubtlessly correct, but still it seems questionable whether it can be stated in such a general way. In fact, as a matter of principle it hardly seems tenable in just this form. Scientists do this same thing every day. So when we obtain rules of phonetic change from word-equations, and refuse to recognize kinship where these rules are apparently not observed—no matter how closely related the meaning—, the principle is the same as that rejected by Henrici. Fairly stated, it is merely a question of numbers. If there are ten cases of strict observance over against one of apparent non-observance, we may possibly refuse to accept the latter as evidence against our rule, and conclude that the two words are not akin. In principle the two methods are the same. It is true, however, that in results the other procedure, text-emendation from metrical canons, is by far the more dangerous: it interferes with the material, obscures evidence, often for years to come. Hence the tenacity with which Lachmann's theories have for decades clung to the science. In comparative grammar, to follow up the analogy, there is no such danger: judgments may be corrected, without prejudice, at any time: a starred form carries its own danger signal. Hence the value of conservatism in textual criticism in general. And in justice to Henrici it should be said that he has been as chary of admitting his own suggestions and aperçus into the text, as he has been sceptical towards Lachmann's restorations.

Pp. xvi–xxix of the Introduction contain an investigation into the MS. relationship, the vexed question treated by Paul in vol. i of the *Beiträge*, and, more recently, by Böhme, *Germania*, xxxv. Henrici's conclusions are:

"dass von den einzelverhältnissen, welche Paul und Böhme bemerkt haben, manche festzuhalten sind; die stammbäume haben sich dagegen nicht bewährt."

Not having succeeded in constructing a new "stammbaum" himself, he concludes (p. xxxii):

". . . ebenso berechtigt ist der gedanke, dass hier eine andere redaction von des dichters eigener hand zu tage trete und dass es mehrere echte Iweine gab. Mit dieser vermutung würden sich sämtliche widersprüche . . . . ohne mühe lösen lassen: die untersuch-

ung würde bei dieser sachlage überhaupt nicht geführt werden können."

Many of Benecke's and Lachmann's notes have found, enclosed in quotation marks, a place in Henrici's notes. Many more, however, have been omitted, so that the commentary to the Lachmann edition still has independent value. Lachmann's and Benecke's property should, consistently, have been distinguished by an added B. or L. As it is, one is often in doubt as to the origin of a note.

Incorporated in the body of the notes are some hundred errata to the text, the Lachmann variations, and the MS. readings. Many of these are unimportant, but, if important enough to correct, they should have been collected in tabular form as errata. The student now has to gather them from among hundreds of explanatory notes.

These notes cover pp. 389–518. They exhibit to a marked degree soundness of critical judgment combined with acuteness of observation. It is evident, however, that the editor feels the restraint of the task as set him ("auf Zachers ausdrücklichen wunsch"), to incorporate into the text unchanged Benecke's and Lachmann's explanatory notes. The latter's "metrica" are enclosed in brackets.

A few remarks as to matters of detail in the 'Anmerkungen' may follow: l. 194 *nieman*: *dan* is not "*vereinzelt.*" Add for Iwein, l. 2825 (*gewan*: *ieman*), 3227 (*dan*: *nieman*), 5889 (*kan*: *nieman*).—l. 308. Add Erec 1982, 8228, 8938, 9878.—l. 2037. Add Erec 7383 (*von sîme gewalte*), Greg. 2873, (2701) (*ze gewalte*), Iw. 5636 (*mit gewalte*).—l. 2668. Erec 1780 has *enlaste* (MS. and Haupt). It is misleading to print it any other way, especially when Henrici states further on that he has, for the Iwein, followed the usage of the MSS. as to the manner of representing these inaccurate rimes. For *mahte*, etc., cf. Haupt on Erec 419, where several additional instances are given. To these (as well as to those of Naumann, *Zfda.* xxii, 34) there are, furthermore, to be added Erec 2973 and 3443. Rimes like *gesat*: *stat* occur, says Henrici, twenty times (twenty-one times as a matter of fact) "in den übrigen werken," and ". . die verwendung solcher dialektreime für die chronologie der gedichte Hartmanns . . . . wird dadurch hinfällig." But how are these twenty-one other cases distributed? Erec has sixteen, the first 'Büchlein' one, Gregorius four, certainly a most remarkable fact if it be not due to chronological causes. The truth is that discrimination is necessary in judging these "dialektreime"; each category should be treated separately. Compare with this the editor's own note on *hâte*, l. 31. The reference "vgl. zu 483" in the note to l. 2668 I do not understand.—l. 3365. A curious line of division is here drawn between the adjective *nâ* and the adverb *nâhen*:

"L's bemerkung, dass Hartm. 6878 *nâ* als adjectiv im reime brauche, ist kein beweis, dass das adverb hier ebenso lauten könne: dies heisst im reim nur *nâhen*."

But Iw. 6878 has "wan in was diu kampfzît alsô nâ," which is certainly as much adverb as *nâhen* in Iw. 3365 "dâ er lac . . . . nâhen ze guoter mâze bî der lantstrâze." The only difference is that in the one case it is temporal, in the other local. So in Gregorius 294 (124) *ir bette stuonden sô nâ*, we certainly have the adverb. The treatment in Benecke's 'Wörterbuch' is a very confused one, but *nâ* in Iw. 6878 is at least correctly given as an adverb, though classed under an entirely wrong category (p. 181).—ll. 6238, 40, 42. To *lich* add Iw. 179; to *lichen* add Iw. 2480; to *lîchen* Iw. 48; "nie *gelich*," says Henrici, which is true enough, but sounds rather strange when taken in connection with the fact that Henrici himself writes these doubtful forms with *î*.—l. 7035. Add Erec 6743, 7848; Greg. 362 (192).—l. 7106. Add Erec 2564 for *kreijieren*.—l. 7182. The note is apt to be misleading, since neither the dative *deheiner* nor *ergân* are in L's text.

I have noted the following slight misprints: l. 4098, Ms. readings, number given twice.—l. 5661. Read *hôchvart*.—l. 6300. Read *bôt*.—Note on l. 583. Read "vgl. zu 2668" instead of 2666.—Note on l. 1006. Read A. H. 1137 instead of 1139.—Note on l. 3622. Read *B* 3621 instead of 3521.—Note on l. 3840. Read *leun* instead of *keun*.—Note on l. 5022. Read "Erec 5389," instead of 5387 (so L., but Henrici corrects similar errors elsewhere).—Note on l. 5610. Read "Greg. 2851" instead of 2850.

The 'Namenverzeichnis' concludes the

volume. Although Benecke's 'Dictionary to Iwein' includes proper names, this list has a value of its own from the MS. variants cited for each passage, the equivalents in Chrestien being also quoted at the end of each heading. The plan, if carried out for the body of the Iwein text, would make an important addition to the material for the study of M.H.G. The attempt might very well be made for a third edition of Benecke's 'Wörterbuch,' the references being at the same time made to refer to lines instead of sections.

In conclusion, it may be repeated that Henrici's work forms one of best-edited M.H.G. texts. The labor bestowed on it must have been enormous, and deserves generous acknowledgment. Combined with accurate scholarship, the author has shown a thorough appreciation of practical convenience, with an entire disregard for additional labor entailed. With this new edition of Hartmann's work, with Benecke's 'Wörterbuch zu Iwein' and Foerster's edition of the French Yvain, we have a nearly complete apparatus. *Nearly* complete only, because there are still wanting dictionaries to Hartmann's other works, and rime indices to all. The former were once contemplated by Hornig ('Formen und Gebrauch des Satzartikels . . . bei Hartmann von Aue,' Brandenburg a.H., 1847) and the work ought still to be undertaken, even if on a less extensive scale than that on which Hornig started. That the latter should exist for Wolfram and not for Hartmann is an anomaly. The reviewer hopes to be able to supply this deficiency shortly.

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CORRESPONDENCE.

'TO TAKE TIME BY THE FORELOCK.'

To the editors of Mod. Lang. Notes:

Sirs:—Readers of the discussion of 'To Take Time by the Forelock' in the December number of Mod. Lang. Notes must have wondered not a little at the omission of one very obvious reference,—'Faerie Queene,' ii, 4, 4 ff. Here Occasion is thus described:

> "And him behynd a wicked hag did stalke,
> In ragged robes and filthy disaray;
> Her other leg was lame, that she noite walke,
> But on a staffe her feeble steps did stay:
> *Her lockes, that loathly were and hoarie gray,*
> *Grew all afore, and loosly hong unrold;*
> *But all behinde was bald, and worne away,*
> *That none thereof could ever taken hold;*
> And eke her face ill-favourd, full of wrinckles old."

Guyon seizes her by the forelocks:

> "Therewith Sir Guyon left his first emprise,
> And, turning to that woman, fast her bent
> By the hoare lockes that hong before her eyes."
> (St. 12.)

I add two other passages that may be of interest:

"Francesco . . . tooke opportunitie by the forhead.—" Greene, 'Francesco's Fortunes,' Works, ed. Grosart, viii, 90.

"Now that the occasion is offered, lay hold of the fore-locks; for if once shee turne her backe, make sure accompt never after to see her face againe."

"The Observations of Sir Francis Hawkins Knight in his Voiage into the South Sea A.D. 1593" (published 1622), in The 'Hawkins' Voyages,' ed. Markham, Hakluyt Society, p. 298.

May I take this occasion *fronte capillata* to remark that for the misprints in the Greek passage quoted in my article on this subject (Mod. Lang. Notes, viii, 461) I am guiltless? They are due to the printer's neglect or inability to follow the corrections made in two proofs.

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THE PHONETIC SECTION.

To the Editors of Mod. Lang. Notes.

Sirs:—The fifth circular of the Phonetic Section, issued in November, 1893, has brought in 140 answers, representing six states west of the Mississippi and all the states east of that river, except New Jersey, Georgia, Florida, and Alabama. The replies have been carefully tabulated, and the most important results will probably be published in three separate articles, dealing (1) with the insertion or omission of a stop between a nasal and a spirant, (2) with the pronunciation of words like 'nature,' 'verdure,' 'issue,'

'azure,' and (3) with the value of the unaccented vowel in 'begin,' 'fishes,' 'senate,' etc.

I wish now to state briefly the outcome of my investigations with regard to the suffix 'ful,' which is pronounced in two ways, *fl* (with syllabic *l*) and *ful*. The examples selected were 'awful,' 'beautiful,' 'cheerfully'; in the first and third, the 'ful' immediately follows the stressed syllable; in the second, it is separated from the accent by an atonic syllable, and hence may receive a weak secondary stress; in the third, it is followed by the adverbial ending 'ly,' which, apparently, tends in many cases to preserve or restore the *u*.

About 135 correspondents gave me, as well as possible, their "unstudied" pronunciation. In 'awful,' 35 per cent. use *ful* and 65 per cent. *fl*; in the other two words, 45 per cent. say *ful* and 55 per cent. *fl*. Eastern Massachusetts is about evenly divided on all three examples; the rest of eastern New England is very strongly in favor of *ful*; western New England manifests no marked preference. New York City is almost unanimous for *fl* throughout; the rest of New York State inclines slightly toward the same pronunciation. Ohio shows no instance of *ful*; most of the western states, however, give a large majority to *ful* in 'cheerfully,' and Illinois and Wisconsin prefer it in 'beautiful' as well. The South is nearly unanimous for *fl* in 'awful,' and has a decided preference for it in the other words; but Virginia favors *ful* in 'beautiful' and 'cheerfully.'

C. H. Grandgent, *Secretary.*
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ROMANISCHE JAHRESBERICHT.

To the Editors of Mod. Lang. Notes:

Sirs:—It will doubtless interest the readers of the Mod. Lang. Notes to learn that the *Romanische Jahresbericht*, edited by Profs. Vollmöller and Otto, the first number of which appeared in the fall of 1892, since when no further numbers have appeared,—is to be continued. A number of the *Hefte* or *Jahrgänge* are now ready, and will follow each other in rapid succession. Concerning the law suit, which was the cause of the temporary discontinuance of the *Jahresbericht*, and which has just been decided in favor of Prof. Vollmöller, the reader is referred to the *Literaturblatt für Germ. u. Rom. Philologie* for August and Decbr. 1893, and the *Endgiltige Berichtigung* of Prof. Vollmöller, in the *Roman. Forschungen*, Vol. vii. To those who have received the first number of the *Jahresbericht*, the news of its continuance will certainly be welcome. The title of the journal: *Kritischer Jahresbericht über die Fortschritte der Romanischen Philologie*, explains its object, while the names of the editors,—Karl Vollmöller and Richard Otto,—together with G. Baist, C. Salvioni, W. Scheffler and E. Seelmann,—sufficiently indicate the high character of its contents. It is a journal which cannot be too highly recommended to all who wish to keep informed of the progress in the field of Romance studies.

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BRIEF MENTION.

The following subjects have been announced by the *Philologisk-historiske Samfund* of Copenhagen for their annual prize contest. The first two are open to all members of the society, the others are limited to student members. The latter papers should be handed in on or before July 1, 1894; the former six months later.

a) Heelaarsopgaver:

1) Den danske Grammatiks Behandling i det 17de Aarhundrede.

2) Charakteristik af Realismen i den alexandrinske Poesi, væsentlig paa Grundlag af de opbevarede Digterværker.

b) Halvaarsopgaver:

3) En kritisk Redegjørelse for Tankegangen (Dispositionen) i Platons Gorgias.

4) Oversættelse og kritisk-exegetisk Commentar til Varro, De lingua latina V, §1–40 M.

5) Oversættelse af Sigrdrîfumál, ledsaget af en sproglig Commentar samt en kritisk Undersøgelse af den Form, hvori Digtet er overleveret.

6 Chanson de Roland Str. lvii–lxxxiii (V. 703–1016) oversættes og commenteres.

MODERN LANGUAGE NOTES.

Baltimore, April, 1894.

PECOCK'S 'REPRESSOR' AND THE WICLIF BIBLE.

In the introduction to his edition of Pecock's 'Repressor' for the Rolls Series, Churchill Babington makes the following assertion:

"In the majority of Scripture citations, Pecock employs the version ascribed to Wiclif, in that form of it, however, which is the later of the two. . . ." (*Introduction*, p. xxviii.)

He adds in a note:

"See 'Repressor,' part v, ch. 1, more especially. The exceptions to this remark are mostly confined to short texts quoted apparenently *memoriter*, such as occur in the first sixty pages."

A somewhat careful comparison of the Scripture citations in the 'Repressor' with the Wiclif Bible reveals the fact that of about one hundred and fifty passages, but thirty-two are quoted exactly. Of course the phrase, "employs the version ascribed to Wiclif," may admit very wide divergence from that version, and might be extended to mere paraphrase. In that sense, Pecock may be said to employ the Wiclif version, but it is doubtful if in any other sense. Yet the editor's use of the word "quoted" in his note implies a much more limited meaning in his phrase than I have suggested.

His statement, however, that the remark is especially true of the fifth part, first chapter, must be confirmed without qualification. From this point to the close, the citations are nearly exact. But it must be remembered that this is less than one-sixth of the work. Nor is it to be inferred that all the exact or nearly exact citations are to be found in this fifth part, as they are distributed pretty evenly through the two volumes?

The second statement of Mr. Babington's note is more doubtful. It can hardly be proved that the exceptions to his introductory remark "are mostly confined to short texts quoted apparently *memoriter*, such as occur in the first sixty pages." All but one of the examples of maximum divergence given below have been chosen from the first sixty pages, and cannot, I think, fail to raise the question whether they can be satisfactorily accounted for by the theory of *memoriter* quotations. If they may, it is only by a greater extension of the term "quotation" than is ordinarily made. Nor are such divergences confined to the first sixty pages, for at page 389 (Wisdom, 5. 16) and at page 440 (Matt. 16. 16–19) are divergences as great as any that I have instanced. It must, however, be admitted that the longer citations are more accurate than the shorter ones, and that, as the work proceeds, a greater exactness in quotation is evident.

The following collated passages are designed, therefore, to raise the question whether, under any ordinary conception of the term "quotation," Pecock may be said to have quoted from the Wiclif Bible; that is, whether such wide divergence was voluntary or involuntary, and, if the former, on what theory it can be explained.

Examples of average divergence.

Luke 6. 42. 'Repressor,' p. 3.

Pecock—"Ypocrite, take first the beam out of thine owne iȝe and thanne thou schalt se forto take the mote out of thin neiȝboris iȝe."

*Wiclif.—"Ipocrite, first take out the beem of thin iȝe, and thanne thou schalt se to take the moot of thi brotheris iȝe."

Jas. 1. 21. 'Repressor,' p. 68.

Pecock.—"Take ȝe or receyue ȝe this graffid word which may saue ȝoure soulis."

Wiclif.—"Resseyue ȝe the word that is plauntid that may saue ȝoure soulis."

John 8. 31. 'Repressor,' p. 103.

Pecock.—"Iesus seid to hem[1] of the Iewis, whiche bileeueden to[2] him: 'If ȝe schulen[3] dwelle in my word ȝe schulen be my very disciplis and ȝe schulen knowe trouthe[4] and trouthe schal delyueres[5] ȝou.'"

1 A MS. of the earlier version of Wiclif's Bible has *hem*, *the*.—2 Earlier version, *in to*.—3 Earlier version, *schulen dwelle*.—4 A MS. of the later version omits *the*.—5 Earlier version, *delyuere*.

* I quote in every case from the later Wiclif version.

Wiclif.—"Jhesus seide to the[1] Jewis, that bileueden in[2] hym, 'If ȝe dwellen[3] in my word, verili ȝe schulen be my disciplis; and ȝe schulen knowe the[4] treuthe, and the treuthe schal make[5] ȝou fre.'"

John 3. 19, 20. 'Repressor,' p. 97.

Pecock.—"This is the judgement, for liȝt came in to the world, and men loued more derknis than liȝt, sotheli[1] her werkis weren yuel. Forsothe[2] ech that doith yuel hatith liȝt, and he comith not to liȝt, that hise werkis ben not vndernome.[3] He that doith treuthe cometh to liȝt, that hise werkis be mad open, for[4] that thei ben doon in God."

Wiclif.—"And this is the dom, for liȝt cam in to the world, and men loueden more derknessis than liȝt; for[1] her werkes were yuell. For[2] ech man that doith yuele, hatith the liȝt; and he cometh not to the liȝt, that hise werkes be not repreued.[3] But he that doith treuthe, cometh to the liȝt, that hise werkes be schewid, that[4] thei ben don in God,"

EXAMPLES OF MINIMUM DIVERGENCE.

II Tim. 4. 2. 'Repressor,' p. 1.

Pecock.—"Vndirnnyme thou, biseche thou, and blame thou in al pacience and doctrine."

Wiclif.—"Repreue thou, biseche thou, blame thou in al pacience and doctryn."

Gen. 41. 26, 27. 'Repressor,' p. 258.

Pecock.—"The vij faire kijn and the vij ful eeris of corn ben vij ȝeeris of plente; and the vij kijn thynne and leene, whiche stieden up after tho, and the vij thinne eeris of corn and smyten with brennyng wijnd ben vij ȝeeris of hungir to comyng."

Wiclif.—"Seuene faire kiyn, and seuene ful eeris of corn, ben seuene ȝeeris of plentee . . . . ; and seuene kiyn thinne and leene, that stieden aftir tho and seuene thinne eeris of corn and smytun with brennyng wynd, ben seuene ȝeer of hungur to comynge. . . . . ."

Col. 2. 5, 7. 'Repressor,' p. 232.

Pecock.—"Thouȝ y be absent in bodi, ȝit bi spirit y am with ȝou, ioiyng and seyng ȝoure ordre and the sadnes of ȝoure bileeue which is in Crist."

Wiclif.—"For thouȝ Y be absent in bodi, bi spirit y am with ȝou, ioiyng and seynge ȝoure ordre and the sadnesse of ȝoure bileue that is in Crist."

I Cor. 14. 38. 'Repressor,' p. 53.

Pecock.—"Sotheli,[1] if eny man unknowith, he schal be unknowun."

Wiclif.—"And[1] if ony man unknowith he schal be unknowen."

EXAMPLES OF MAXIMUM DIVERGENCE.

II Cor. 4. 3, 4. 'Repressor,' p. 54.

Pecock.—"That and if oure Euangelie is couered, it is couered to hem whiche spillen; in which [1]God of this world hath blindid the myndis or wittis of unfeithful men, that the liȝting or cleering of the Euangelie of the glorie of Crist, which is the ymage of God, schine not."

Wiclif.—"For if also ouere gospel is kyuerid, in these that perischen it is kyuerid; in which [1]God hath blent the soulis of vnfeithful men of this world, that the liȝtnyng of the gospel of the glorie of Crist, which is the ymage of God, schyne not."

Rom. 10. 12. 'Repressor,' p. 2.

Pecock.—"[1]zeel of good wille but not aftir kunnyng."

Wiclif.—"[1]loue of God, but not aftir kunnyng."

Isa. 66. 2. 'Repressor.' p. 6.

Pecock.—"To whom schal y beholde [1]but to a [2]litle pore man, broken in herte, and [3]trembling at my wordis?"

Wiclif.—"To whom schal y beholde [1]no but to a [2]pore man and contrit in spirit and [3]greetli dredynge my wordis"?

Prov. 25. 16, 27. 'Repressor,' p. 68.

1 Earlier version, *Forsothe.*

1 Vulgate—*Deus hujus saecli.*

1 No MS. of Wiclif has "zeel of good wille." Vulgate, *aemulationem Dei.*

1 Earlier version, *but.*—2 Earlier version, *my porelet.*—3 Earlier version, *trembling my wordis.* Vulgate, *pauperculum, et contritum spiritu, et trementem sermones meos.*

1 Earlier version, *forsoth.*—2 Earlier version, *sothe. li.*—3 Earlier version, *reproued or undirnomun.*—4 Earlier version, *for.*

Pecock.—"Thou hast founde hony, ete therof what is ynouȝ and no more; lest thou ouer fillid caste it up out aȝen and thanne is it to thee vilonie: . . . . . Forto ete miche of hony is not good to the eter."

Wiclif.—"Thou hast founde hony, ete thou that that suffisith to thee: lest perauenture thou be fillid, and brake it out. . . . . As it is not good to hym that etith myche hony."

A gleam of light may be thrown on the problem by the fact that, in four of the twelve instances given above, Pecock's variations agree exactly, or very nearly, with the reading of one or more manuscripts of the earlier version of the Wiclif Bible.

It is with some hesitation that I advance the following theory: that,in the case of maximum divergence, we have in Pecock practically a new translation, based probably upon Wiclif; in the case of minimum divergence, we have citations made *memoriter*, in some instances, at least, with the Vulgate in mind; in the case of average divergence, we must hesitate between these two extremes.

It is interesting to note Pecock's evident preference for *which* as a relative, over *that*. In no less than twenty instances he uses the former where Wiclif employs the latter. Examples may be found among the citations given above (cf. Jas. 1. 21; John 8. 31; Gen. 41. 26, 27; Col. 2. 5, 7; II Cor. 4. 3, 4).

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THE TEXT OF FAUST.
ll. 718 f.

PROFESSOR Cutting in a 'Note to Goethe's Faust' in the February number of the MOD. LANG. NOTES calls in question the punctuation of lines 718 and 719 as given in the standard Weimar edition:

> "Zu diesem Schritt sich heiter zu entschliessen
> Und, wär es mit Gefahr, ins Nichts dahin zu fliessen."

The basis of this edition is Goethe's final revision in the 'Ausgabe letzter Hand,' and the editors sought simply to reproduce the text as Goethe wished to leave it, and to which he dedicated the most painstaking attention. They permitted themselves only minor changes in punctuation, where manifest errors or inconsistencies occurred. Peculiarities of fashion in the typography of the time were not needlessly set aside. The texts of Faust which are to be considered in determining any reading, are the editions of the collected works of 1808 (A) Bd. viii, of 1817 (B). Bd. ix, of 1828 (C^1) Bd. xii, of 1829 (C) Bd. xii, and the two single editions of 1808 (E^1) and of 1816 (E^2). The text of the latter had Goethe's special revision, and was followed in B and C^1, while C was subjected to a second careful revision. Other editions can be disregarded, at least so far as determining the text of the First Part is concerned.

I have not the single edition of 1816, but as it was followed in the text of 1817, I assume that the two correspond. All these editions present the reading given above. The first complete edition of Faust of 1833 and the collected edition of the poet's works of 1836-7, published under the editorship of Eckermann and Riemer, agree with the above. We must regard the reading, therefore, as authoritative. Von Loeper in his two Hempel editions does not attempt to reproduce the original punctuation, and Düntzer is endlessly arbitrary in his treatment of Goethe's text, changing not only the punctuation, but often the forms of words, basing his course upon some subjective canon. The punctuation is not uniform in Schröer's two editions. We cannot speak of "the change from the Hempel edition," for the Weimar edition, followed by Professor Thomas, preserves properly the original reading. The interpretation of the passage by the author of the note is unquestionably correct, but the text as preserved is undoubtedly that of Goethe.

The punctuation employed is common throughout the literature. A pirated edition of 1810 presents first the reading proposed. The question may, perhaps, he raised, whether in many cases of the similar use of *und*, its purpose may not have been originally to repeat with emphasis the preceding line, equal in the above passage to, "And [to do this], even at the peril of annihilation."

The question what principles should determine the text of a modern classical writer, is one upon which scholars may hold different

views. Shall we reproduce the original form of the text with its unregulated orthography and its caprices of editors and proof-readers, or shall we adopt the final form in which the author left his work? If we take any play of Goethe or almost any poem, we find that the spelling of words and the punctuation have gone through successive changes, any one of which represents simply the fashion of the time, based upon no uniform or consistent principle, and subject to change in the edition of a few years later. We must study the language of the young Goethe in the first edition of 'Götz,' but the play as we read it presents the forms of a half-century or more later. The first is instructive, the last is final. But within the period since Goethe's death the orthography has changed still further. Shall we still spell the forms of *sein*, 'to be,' *sey* and *seyd*, and the plural of *Brett Breter*, or shall we change them? If we admit this revision in one case, why not do so consistently throughout the entire text, doing away with a multiciplicity of needless marks, and subjecting words and forms to a regulated system?

On the other hand, we may follow the present standard orthography, with the aim to establish in the pupil's mind certain prescribed forms, not always consistent, it is true, but representing correct usage at the present time. Were all students advanced, a historical text would be demanded, but then we are met by the query which historical text shall be followed, the original, or a subsequent edition, or the final revision? For ordinary school use, I should prefer a revised orthography, preserving in the notes, or in a text-apparatus at the end, interesting and suggestive changes in readings. In the case of works read mainly by advanced pupils, an exact reprint of the author's text is preferable. Minor orthographic differences will then present little difficulty, and are often full of instruction. The Weimar editors had no choice in their task of preparing a standard edition. Had they undertaken the revision of the text upon the basis of the present forms of the language, it would not have represented the language of the poet, and would have afforded no permanent guide to subsequent generations.

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A FABLIAUX FABLE.

Old French literature, in addition to its numerous *Ysopets*, possesses several fables which are anonymous and form a part of no regular collection. To this class belongs a poem, half *fabliaux*, half fable, which occurs in the following MSS.:

1. B. N. f. 837, fo. 236-237
2. B. N. f. 1593, fo. 181-182
3. B. N. f. 2173, *Ysopet* No. 103
4. B. N. f. 25545, fo. 70 r°-70 v°
5. Berne (*B. Bongarsiana*) 354, fo. 63^{a}-64^{a}
6. Berlin, Hamilton 459, fo. 31^{d}-32^{b}

We have no indications whatever to assist us in assigning it to any given author, but the date of its composition must be placed at a period not later than 1275. This latter point is established by the fact that our two oldest MSS. (Hamilton 459, and B. N. f. 25545) must be assigned to about that date.[1]

True to its double character, this poem is sometimes found associated in the MSS. with *fabliaux*, and sometimes with fables. Thus in the first, fifth and sixth of the MSS. mentioned above, it occurs in a collection of *fabliaux*; in the second and the fourth also among *fabliaux*, yet at some distance from the *Ysopet* of Marie de France which the MS. likewise contains; while in the third MS. it is actually included among the fables of Marie's *Ysopet* according to the *Index*, but is found *after* the regular epilogue in the MS. itself.

Another point of special interest in regard to this poem is the fact that it is distinctly mentioned in another Old French poem, which is contained in the following MSS.:

1. B. N. f. 837, fo. 213 v°-214 r°
2. B. N. f. 19152, fo. 69 v°-70 r°
3. Berne (*B. Bongarsiana*) 354, fo. 65^{b}-67^{a}
4. B. M. Addit. 15211, fo. 163^{b}-168^{b} (xviii^{c}.)[2]

This is the more remarkable as it is very seldom that we have direct contemporary testimony for a poem of such small compass. Thus, too, we have it established that the poem just mentioned is of later date than the other one, which was evidently more popular.

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1 Cf. *Romania* xii, 209; xiii, 630. Also Hervieux, 'Fabulistes Latins,' vol. i, pp. 623-626.

2 Frequently published; cf. Montaiglon, 'Recueil Général des Fabliaux,' t. i, pp. 1-12 (ref. p. 11, l. 293); and Bartsch-Horning, 'La Langue et la Littérature Françaises,' cols. 609-618: "*Des Deus Bordeors Ribauz*" (ref. col. 616, l. 36).

STRAY VERSE.

I.

In 1836 was published a volume which may or may not be well known to English students, and to which an additional reference cannot be altogether wanting in value. The printed title-page of the volume reads as follows:

A series of ancient Allegorical, Historical, and Legendary Paintings, in fresco, discovered, in the summer of 1804, on the walls of the Chapel of the Trinity, belonging to the Gild of the Holy Cross, at Stratford-on-Avon, in Warwickshire, from drawings made, at the time of their discovery, by Thomas Fisher, F. S. A.—also, A Plan of the Chapel, facsimiles of various Grants and Indulgences to the Gild; with Representations of one hundred and fifty Public and Private Seals appended to them: facsimile extracts from the Register of the Gild, etc., London, Nichols and Son, 25, Parliament Square, 1836.

The Facsimiles are etchings colored by hand, and seem to have been carefully executed. An extract from the 'Address' to the book will explain its contents and reason for being.

"This work was originally intended to be confined to the representation and illustration of certain Paintings discovered on the walls of the Chapel in 1804. The first part was published in 1807. Soon after its publication, Mr. Fisher determined to re-visit Stratford, for the purpose of collecting whatever further information it might be found practicable to obtain there, relative either to the Chapel or its Paintings, or to their former proprietors, the ancient and once opulent and extensive Brotherhood of the Holy Cross.

It was then for the first time that he became acquainted with, and, through the kind interference of his friend John Card, Esq., was permitted to inspect, a considerable quantity of Records of high antiquity, which had belonged to the Gild, and were preserved among the documents of their successors, the Mayor and Corporation of Stratford. in a chest in the Gild Hall."

"The Records in question consisted of upwards of 600 Charters, comprehending grants of houses, lands, and various rents, with agreements, indentures, and some briefs or indulgences, extending, in a connected series, from before the reign of Henry the Third to that of Henry the Eighth; for the Gild accompts and rentals in an imperfect series during the same period; and in a large thick volume, comprehending, in 176 folios, written in different hands, a Register of their proceedings from the fourth of Henry the Fourth till their dissolution, to which volume is prefixed the contributions and ordinances of the fraternity. . . ."

"To this labour [the exhibition of these Records] Mr. Fisher assiduously applied himself, and published besides sixteen plates of the Paintings, representations of one hundred and fifty ancient Seals, and twenty-six plates of Facsimiles of Records. To this he intended to have added, a Memoir of the Gild, and an Appendix of original documents, and a Description of the Chapel and Paintings. But, in consequence of the demand of copies, under the Copyright act, which required eleven copies out of one hundred and twenty (the number printed from the lithographic plates, before the drawings were destroyed) or nearly a tithe of the whole, Mr. Fisher suspended the finishing of this work, in the hope that the Legislature would see the necessity of repealing so iniquitous an Act. This tardy justice to literary men Mr. Fisher did not live to witness, though it has since been partially granted. It is, therefore, much to be regretted, that the present publication was left incomplete by its author."

Plate xiv in the book represents the mural painting of the assassination of Archbishop Becket, at the west end of the nave of the Chapel.

Plate xv an allegorical painting beneath that of the assassination of Becket.

Plate xvi "Verses at large on the above subject."

These verses are quite new to me, although they may be in some of the numerous collections of early English poetry. The stanzas as they appear in the plate have a different arrangement from the following. Following the scroll on which they are represented to be written they run as follows:

1 7
2 6
3 5
4
and (three lines).

Between the two sets of these (1, 2, 3; 7, 6, 5) there is an upright winged figure; below the last lines of 4, and at each end of the supplementary three lines, kneel two figures, over what may be a long chest, or "peyt" of the poem; within the "peyt" are seen a mortuary sack, much eaten by worms (painted a rich

madder by the colorist) and two skulls, with other bones.

In naming the poem it is best to use the words "Erth upon Erth." There is no internal connection between the poem and any particular event, such, for example, as the death of Becket, although, of course, it could be applied to that.

ERTH UPON ERTH.

i. 1. Erth out of erth ys wondurly wroght
Erth hath gotyn uppon erth a dygnyte of noght
Erth ypon erth hath fett all hys thowht
How erth apon erth may be hey browght

ii. 5. Erth vpon erth wold be a kyng
But how that erth gott to erth he thynkys nothyng
When erth byddys erth hys rentys whom bryng
Then ſchall erth apon erth have a hard ptyng:

iii. Erth apon erth wy*n*nys caſtellys and towrys
10. Then ſeth erth vnto erth thys ys all owrys
When erth apon erth hath bylde hys bowrys
Then ſchall erth for erth ſuffer many hard ſchowrys.

iv. Erth goth apon erth as man apon mowld
Lyke as erth apon erth neuer goo ſchold
15. Erth goth apon erth as glefteryng gold
And yet ſchall erth vnto erth rather then he wold.

v. Why that erth loueth erth wondur me thynke
Or why that erth wold for erth other swett or swynke
When erth apon erth ys broght w^{t}yn the brynke
20. Then ſchall erth apon erth have a fowll ſtynke.

vi. So erth on erth confedur thow may
How erth co$\bar{m}$yth to erth nakyd all way
Why ſchall erth apon erth goo ſtowte or gay
Seth erth out of erth ſchall paſſe yn poor aray?

vii. 25. I counſill erth apone erth that ys wondurly wrogt
h t
The w yl 7 erth ys apon erth to torne hys thowht
t
And pray to god vpon erth 7 all erth wroght
e
That all cryſtin ſoullys to 7 blys may be broght

Whoo ſoo hym be thowght In wardly and ofte
How hard it is to flett
r
30. From bede to peyt From peyt to peyne that nen ſchall ſeys ſerten
s
He wold not doo no ſyn all 7 world to win.

The verses will be seen to have some degree of merit aside from their antiquarian interest. The repetition of 'erth apon erth,' the loose lines of four accents, the rhymes *aaaa*, *bbbb*, etc., unite to produce an effect that is not soon forgotten. It would not be surprising if an echo of this old lyric were found in the literature of a time later than its own, and it is fair to assume that Shakespeare saw the lines: whether or not they appear in his works, in a changed or adapted form, remains to be seen.

The language calls for little comment. By the side of hath, ſeth, co$\bar{m}$yth, goth, loueth, etc., there appear byddys, wynnys. In the absence of facts regarding the date of the poem, old expressions such as 'swett or swynke,' 'man apon mowld' should not be overlooked. The poem is obviously very old and should not be omitted in a complete collection of M.E. lyrics.

The reading of lines 1–28 is quite clear; pting in l. 8 should be expanded: *per*ting; lines 29, 30 present a little difficulty. One hesitates at first to connect *flett* with M.E. *flitten*, *flütten*, as no vowel but *i*(*u*), occurs in the examples given in Bradt.Strat. The double consonant *tt*, however, shows that the word is not to be confused with forms having ē<M.E. *fleotan*. The sense is further satisfied by *flitten*, *flütten*: . . . "how cruel it is to flit (that is, pass) from prayer to pit, (grave) from pit to pain (hell-pain) That never shall cease certain, He would," etc. These last three lines might be arranged in imperfect couplets of two accents each, but not much would be gained.

The arrangement of the poem which has been given might allow of discussion. Forgetting the scroll, and looking at the stanzas as they appear on the wall, it is natural at first to read them in the following order, 1, 2, 3, 7, 6, 5. 4. The conventional ending in 7, where some words from 1 are repeated (cf. also the rhymes) and the last line expressing the prayer that "all christian souls may be brought to bliss," indicate that this stanza should be the last. It certainly fits the end better than 4 which would fall there in any other arrangement. It is best, therefore, to follow the scroll in the order first given.

It would be interesting to know whether the mural paintings have ever received fuller and more scholarly treatment. If not, they would

make a subject for a valuable paper. The 'Assassination of Becket,' for example, represents the martyr in a position quite different from that in the accepted accounts. He is seen kneeling before the altar, upon which are the book and chalice. A large wound has been made over the right ear (he is in profile). He is beset by four men in mail, one of whom guards the door just behind the group. The only evidence of a previous encounter is the blood on the face of one of the men, who is planting the point of his sword in Becket's neck. At the farther end of the altar stands a monk, looking off, with right hand raised, possibly in benediction. The pillars which have always figured in the story are here reduced to the slimmest shafts, running to the vaulting above. Each of the four knights has his name written over him.

II.

One would hardly think of looking for verse in a suppressed volume of Parliamentary Records. In the collection of Scottish Records edited by Wm. Robertson and others and printed in 1804,[1] there are given on page 49, col. 1, eight lines of Scottish verse, preceded by three lines in Latin. A footnote merely says that

"the eleven preceding lines are in the heart of one of the pages of the manuscript and are written by the same hand that writes the rest of the original Volume i."

Unfortunately, these manuscripts were imperfectly described, and I do not remember to have seen the verse reproduced in the authoritative edition of the Scottish Acts.

The lines come between an Act of 1469 (10. Gac. iii) of the Parliament held at Edinburgh, and an Act of the same year but of another Session at the same place. It is more likely that they were introduced in the delay before the first entry of the second Session, than that they were added to the first, after the final entry was made. There is a familiar sound to the Scotch lines but lack of proper books makes identification or comparison impossible. The other lines may be left to a latinist.

Sede sens ista judex inflexibilis sta
Sit tibi lucerna lex lux pellisque paterna
A manibus reuoces munus ab aure preces.

Prent in 7e patiens Blynd nocht thi conscience
Do thi God renerence thankand him ay
Dress 7e with diligence to put away negligence
Seiss 7e withe sufficience This warld will away

Serf thi Gode meikle and 7e warlde bissyle
Eit 7i met merile sua may thou leif
Gif Gode sendis 7e pouerte Thank 7e him rechle
Ffor he may mende 7e sudanle and na man to greif.

The poem could be better arranged in two stanzas of eight lines each, the three rhyming lines of three accents followed by the tail-lines of two accents. In this form compare it with the four accent lines in Dunbar (Schipper, Poems i, no. 21.) with the tail-lines of two accents.

The poem in this arrangement[2] would suggest a date later than the statute in which it occurs, rather than earlier. As no year has been assigned to the MS. it may be that it is a later copy of the original statute (indeed the presence of the verse might be made to support this view) and thus the poem could be brought down to the time of Dunbar. The form, in Scotland at least, is certainly not common before his time.

W. P. Reeves.

Richmond, Ind.

1 v. J. H. U. Dissertation, 1893. 'A Study in the language of Scottish Prose.'

2 Prent in 7e patiens,
Blynd nocht thi conscience,
Do thi Gode reuerence,
Thankand him ay;
Dress 7e with diligence
To put away negligence
Seiss 7e with sufficience
This warld will away.

Serf thi Gode meikle
And 7e warlde bissyle
Eit 7i met merile
Sua may thou leif;
Gif Gode sendis 7e pouerte
Thank 7e him rechle
Ffor he may mende 7e sudanle
And na man to greif.

OLD FRENCH GRAMMAR.

Grammatik des Altfranzösischen (Laut- und Formenlehre). Von Eduard Schwan. Zweite, neubearbeitete Auflage. Leipzig: Reisland. 8vo, 247 pp. 1893.

The task of the reviewer, which might have been one filled with pleasure, has now become

fraught with sorrow, and we approach our task with feelings of sadness, which it is difficult to contain. There is scarcely a book, whose appearance had been more eagerly awaited by workers in the field of Romanic Philology, than this second edition of Schwan's 'Old French Grammar,' and scarcely had its last line been written, when the hand that penned it is cold in death; a noble and promising career is suddenly cut short, and our feelings scarcely allow us to criticize where the fine old maxim 'de mortuis nil nisi bene' fills our heart. Some months ago, we had hoped that a new ventilation of certain questions, on which Dr. Schwan persisted to differ from commonly accepted opinions, and new objections offered, might have called forth new answers and more discussion, which might have brought us nearer to the truth. This object of our review has been denied us; but we know that we act in the spirit of our deceased colleague, if we do not refrain from serious criticism, and treat his book as the living work of a living scholar.

There can be no question that this second edition has been improved in many points. The atonic and subtonic* vowels are treated together, as they should be, and the verbs *être* and *avoir* are included among the strong verbs, an arrangement which was demanded by Neumann, *Z. f. r. Ph.* xiv, p. 580, but which is not without its inconveniences. But as far as the vowels are concerned, I should like to have found more grouping, treating all the tonic vowels together first when free, then when before a nasal, then when preceded or followed by palatals, and so forth. The development of the different vowels in these cases is so similar, that the similarity should be emphasized, and all who have had experience in teaching this subject to beginners, will agree that great confusion might in this manner be easily avoided. A similar method of treatment (as for example in Meyer-Lübke's 'Grammatik der romanischen Sprachen') should be extended to the consonants as well, and I cannot believe at all that the Grammar would thereby have lost as a book of reference, as the author suggests in the preface; quite on the contrary, by being more systematic, it would also have become more easy of reference.

A most valuable addition are seven pages of bibliographical notes, which will be thankfully received by all those who use the Grammar. That in such a list no reference should be found to articles published in this country, is so much in harmony with the usual state of affairs, that it calls for no further comment.

In the following remarks, I have collected a number of points that seemed of interest, while comparing this second with the first edition. In many instances the criticism raised by Neumann, *Z. f. r. Ph.* xiv, pp. 543–584 in his review of the first edition, have not received the hearing, which they deserved, and that admirable and suggestive critique is, therefore, as important for this edition as for the former. A special review of the second edition by Meyer-Lübke appeared in *Zs. f. frz. Spr. u. Lit.* xv, pp. 85–96.

A number of typographical errors need correction.—§58. For 491,2 read 471,3, and not 472,3 as it is wrongly corrected on p. 209.—§74. For *aĭ* read *āi*.—§86. For *eĭ* read *ĕi*.—§97. Read 12,2, c for §9,2 c.—§101. Change *oĭ* to *ōi*, cf. §305; the same mistake occurs §107, and §134.—§108 read §12,2 d.—§177, Anm. for §175, 2 read §169.—§183, l. 5 change 'Anlaut' to 'Auslaut'; it is curious that this slip should have been allowed to pass unnoticed through two editions.—§212; change §41, b. 3 to §47, b. 3.—§226, Anm. l. 7 read *piliare* for *piliar*.—§259, change (*l*) to (*l̃*).—§320–4; change 238,3 to 239,3.—§399–4, l. 4; correct Nr. 5 to §400,5.—§402–3, l. 4 change *cilz* to *cels*.—§403, paradigm; **ekkèstẹ̀i* is wrongly accented.—§411; for *ẹ̀llorn* read *ellọ̀rn*.—§411–2; change *pechez* to *pechiez*.—§425, 2; for 435,2 read 434,2.—§429, 2; change §463 to §464.—§459, 2; for *cadẹ́re* read *cadẹ́re*.—§465; correct 'Ichoativformen' to 'Inchoativformen.'—§472; change *missi* to *misi*.

§11. In the first edition it was stated that quality alone was the determining factor in the history of O. Fr. vowel changes. Upon a

*I translate the German *nebentonig* by 'subtonic' which is to mean 'somewhat tonic' as 'suboval' = 'somewhat oval.' I have also for some years past been using 'checked' as a translation of the German *gedeckt*; French *entravé*. Those familiar with the history of checked vowels in French, will agree that the term is accurate.

vigorous protest from Neumann, l. c. p. 544, the paragraph has been remodeled, but as it seems to me in an awkward manner. It is now clothed in one of those unhappy mannerisms of scientific parlance, which, when reduced to its lowest terms, shows that Schwan had not changed his opinion with regard to the question of quality and quantity.

§12-c. Strike out *dobilare*, which has no accented *o̩*.

§13. It would be best to strike out *nuplia* from this list, for there are at least two words, *nŏvius* and *nŏctem*, whose meaning might have exercised the influence which changed *nŭplia* to *nǫptia*.

§16. Insert *m* (l. 5) between *p* and *d*, and, as examples, add *calamum>calmu*, *eremum>ermu*.

§23-3. For *gávjola* read *gavjóla*. This mistake is a natural consequence of Schwan's wrong point of view with regard to the change of accent in *íŏlus>i̯ŏ́lus*, §19-4; cf. Neumann, l. c. p. 547.

§25. The paragraph would become much clearer for beginners, if 'labialen' (l. 2) were changed to 'labiolabialen.'

§40. The 1. pers. plur. of *fui* is here given as *fǫmus*, whereas §534 we find *fǫ́imus*.

§42. The change of the ending *-údinem>-úminem* is still treated in a paragraph headed 'Suffixvertauschung'; but Cohn, 'Suffixwandlungen,' pp. 264 ff., has shown that here we do not have to do with a change of suffix, but merely with the reshaping of a classical ending upon the model of a more common popular sequence of consonants.

§53. For the position of the secondary accent, it seems to me the law as stated by Meyer-Lübke, *Z. frz. Spr. u. Lit.* xv, p. 88, is much more reasonable; namely: 'Wörter mit drei und mehr Silben vor der betonten haben den Nebenaccent auf der ersten Silbe.' As far as the impossible accentuation *demènáre*, etc., is concerned, cf. Neumann, l. c. p. 550.

§56-2. From this paragraph, as well as many others, it appears, that we still need a scientific exposition of just what constitutes a check in French phonology, and what are its results. Schwan sees a check wherever the tonic vowel had not changed its quality in O. Fr. (as in *pa-cem*), and through this arbitrary assumption he is lead into serious inconsistency, so *pręcal* (§92) has free *ę* but *cacal* §80 has checked *a*. I doubt whether *l̃* after *a*, *ę*, *o̩* constituted a check. In certain dialects the *i* before *l̃* was pronounced; cf. my article on 'Dialectische Eigenthümlichkeiten in der Entwickelung des mouillierten l im Altfranzösischen,' *Pubs. Mod. Lang. Asso.* v, pp. 52 ff. Rol. 78 *cunseill* stands in *éi* assonance, and in the Champagne dialect (which is so closely related to that of Isle de France) we find *consoil*. The presumption is a strong one, that it may also have been pronounced in case of the other vowels, but that at an early time it was again absorbed by the *l̃*. The nature of the tonic vowel was, therefore, sufficiently changed to prevent its participation in the development which free tonic vowels underwent in general. To be sure the development of the vowel is checked, but to say that *a*, *ę*, *o̩+l̃* are checked in the way that *a* is in *charte*, and to separate *a*, *ę*, *o̩+l̃* from *ę* and *o̩+l̃* in my opinion distorts the correct view of the history of these sounds.

§57-2. The change of *ę*>in *buvons* is here attributed to the influence of the preceding labial only (cf. *bĕrbĭnea>berbie*, *bĕlŭmen>belon*), but correctly to the surrounding labials in §510-1.

§60. For *noël* it is not necessary to posit an hypothetical **notalen*, as has been conclusively shown by Todd, Mod. Lang. Notes vi, col. 169. At the same time it is interesting to note that the regular form *nael* was used quite late; cf. *nael deu=nalalis dei*, 'Brandan' 846, but *noel* 1308, *ibid.*

§60-2. Why *medisme* 'für zu erwartendes **midesme*'? The regular O. Fr. form is *medesme*: *medisme* shows a change of suffix, cf. Meyer-Lübke, 'Rom. Gram.' i, p. 120. The same erroneous view prevails in §412.

§72-2. Anm. explains *aiant* correctly as 'Neubildung,' whereas §247-3 Anm. this same form is used to substantiate the law that *bi̯* becomes *i*. This latter point, to be sure, is corrected in the 'Nachträge und Berichtigungen,' p. 210, but, then, the whole theory of Schwan in §247 remains without basis.

§75, Anm. 1. Add *alid>al* and *el*, not **alu* as in §79, Anm.

§76. If *ajdjier* is to denote *ad'ier*, the or-

thography is admissible, otherwise it means nothing.—No provision is made for such words as *baca*, *macula*, *battalia*. To say, as Schwan does, that *a* in this words is checked, because it does not change to *e*, is merely a makeshift; cf. the remarks to §56-2. The *e* is certainly free in *prẹcas*, and I can see no difference between this and *pacas*. The difference between *cattum>chat* and *cacat>chie* also proves conclusively that in the latter case *a* is free.

§79-2. *Pacem*, *tacet*, *placet*, *Cameraci* do not belong here. Schwan allows himself to be mislead by his phonetic transcriptions. In their place supply *factum>fait*, *magis>mais*, *fácimus>faimes*. The reason why *a* in *pacem* did not become *e*, is stated by Neumann, l. c. p. 551. Against the equation *Cameraci>Chambrai* (cf. also, §80-2 and §194-3) militates also the development of *-ci* in *feci>fis*, for which we have no right to posit an intermediate form **fi*, as is done in §476. The separation of *-ce(m)* from *-ci*, upon which Schwan still insists, is shown to be without foundation by the similarity of development which characterizes these two sounds in all other positions.

§80. Strike out 'und *j*,' because no examples in point exist in the language. *Jacet* is not checked any more than *calet>chielt*, or *paret>pert*.

§88. Read *dẹbita*. In the French forms the accented vowel sometimes bears the closed mark, sometimes not, an irregularity which may also be observed in other paragraphs. Instead of *mirabilia* it is best to posit *miribilia* under the influence of *mirificus*. The suffix *-ece* is to be derived with Mussafia, *Rom.* xviii, p. 533, from *-ĭcia*. In **miribilia* and *vigilia* the tonic vowel is not checked.

§89. The paragraph is to teach that *ẹ*+nasal+cons. becomes *ę̃*, and still all the French examples with the exception of the last, which is not marked at all, show *ẹ*.

§91-2. The *l* in *mielz* and *mieldre* is not palatal, and the diphthong does not regularly belong here, because of the check. I believe that it was introduced from *vielz*, and the *tertium comparationis* were the unaccented syllables in *veillard*, *veillece* and *meillor*; cf. Mod. Lang. Notes v, p. 52. For *pẹdicum* (better than *pẹdica*), *tẹpidum* and that whole class of words the diphthongisation took place before the vowel of the penult was syncopated. *Kj* in line 4 is a most unhappy abbreviation, especially in a paragraph as the present.

§93-Anm. The Isle de France dialect knows *-iaus* as well as *-eaus*.

§94. It is stated correctly here that *ẹ*+*n*+cons. becomes *ẽ* (*ę̃*) and later *ã*, but the same remark should be made in §89 for *ẹ*+*n*+cons.

§98. We are told that 'in den ältesten französischen Denkmälern wie Alexius, Rolandslied und Karls Reise' *ọ* + oral consonant remains *o* and becomes later *u̯* (*ou*). To say nothing of the unique use of the expression 'oldest French monuments' the statement is wrong for 'Rol.' and 'Charl.' The statement that *eu* in the written language has been introduced from the northern dialects, is incorrect. The Isle de France dialect followed the same line of change (*ọ>oọ>o*>ou>eu*) as the Picard for instance.

§99. Strike out *ornat>orne*, since *o* here never become *ou*. The closed quality of the *ọ* is not marked in *dormitọrju*.

§100. It should be stated here that *ọ* becomes *ǫ* when it was nasalized. Here also *o* is sometimes marked *ọ*, sometimes the mark is omitted.

§100-2. The rule is stated here as though the disappearance of the nasality took place after the gemination of the *m* or *n*; the first edition contained the same rule, which was then criticized by Neumann, l. c. p. 555; cf. also G. Paris, *Rom.* x, p. 53. A correct conception is very important here, because beginners are apt to attribute the geminated consonant (as in *nomme* for instance) to the assimilation of *m*+*n*.

§102. Beginners, whose ideas of phonetic development and accentuation are confused and vague, need to be told that *úo* becomes *yé* through *úe>ué*.

§103. It should be pointed out that in *noctem>nuit* *ŏ* could not diphthongize before *ct* had become *it*, and the check had been removed.

§104. We still find *fọu*, *lọu*, *jọu* marked with a closed *o*, to which Neumann so strenuously objected, l. c. p. 555, That *leu* is to be explained through *lọu*, with change of *ọu>eu* (as in *douleur*) is doubtful, for it is found long

before this development took place and in dialects that never knew it; cf. *leu*, *liu* in Alexis. My own view as to the development of *locum>lieu* I have given in MOD. LANG. NOTES vii, p. 65 ff.

§106–2. Strike out 'und doppeltem Nasal' and change the rest of the paragraph to 'weshalb der darauf folgende Nasal verdoppelt wurde'; cf. also the remarks to §100–2.

§113. The tonic vowel is sometimes marked closed, sometimes not.

§119. It should be stated that *acutum* appears as *ëu* regularly only in proper names; cf. *Montheu*. For the rest of the paragraph Neumann's objections, l. c. p. 556, remain still valid.

§121–2. The O. Fr. form of *chevreuil* is *chevruel*, *chevroel*, (cf.'Charl.'*chevroels*). The ending, *-euil* is analogical to words like *deuil*, *seuil*, etc.; cf. Darmestetter and Hatzfeld, 'Dict.' s. v. As in so many other cases, the word is lacking in Godefroy, and the earliest citation of *chevreuil* in Darmest. and Hatzf. is from Rabelais.

§122–2. *Annel* is apt to convey the idea that Lat. *nn* is preserved in Mod. Fr. *anneau*. The regular O. Fr. form is *anel*; cf. also §245.

§123. Meyer-Lübke, l. c. has already emphasized the fact that there is no criterion by which it can be decided, whether the pretonic vowels (as in *fermare*) were closed or open. *Demàndâre* is an impossible accentuation; so also *acùtjâre* §144, and many other examples throughout the book.

§141. The falsity of *abœbjare* (which Schwan does not even mark with a star) has been pointed out by Meyer-Lübke, l. c. p. 90.

§142. Schwan seems to have considered it doubtful, whether Frankish **haunjan* had become *hœ̃nir*; but how is *nn* to be explained, if the stem vowel was not nasalized?

§146. In the chapter on posttonic vowels, much greater clearness would have been gained if the atonic vowels after the subtonic accent had been separated from those after the tonic accent. The principle, so clearly developed by Darmestetter, *Rom.*, v, pp. 140ff., that the tonic accent divides the word into two halves, which are treated alike with regard to their atonic vowels, is so fundamental as well as helpful to beginners, that the omission of a clear statement of it is a serious loss.

§149-2. *Jœv(e)ne* is here given as *joue*, §170 as *juene*.

§150. The combinations *l'p* (*colp<colaphus*) and *l'g* (*cueil<colligo*) are still wanting.

§151. Strike out *guadju>gage*, which is correctly explained as a verbal noun in §249, Anm.

§152. With regard to *donrai*, I prefer Neumann's explanation, that the form is analogical to futures like *vendrai*, and *merveille* and *sairement* should be kept distinct; cf. Neumann, l. c. p. 558.

§156. The symbal *ž* which occurs again in §192, evidently means 'mouilliertes z,' but no provision is made for it on p. 244.

§160-3. It is doubtful whether *v* in *solv're* (*>soldre*) could change to *d* by any process of assimilation to surrounding sounds. The phonetic conditions in cases like *carc're> chartre* which Schwan evidently has in mind, are altogether different. In admitting that *v* here might have been assimilated to the following *r*, Schwan is curiously inconsistent with his §230. It seems to me that the explanation is to be seen in the fact that *v* between *l* and *r* falls, because its labiodental articulation is incompatible with the tongue articulations that precede and follow, and then an epenthetical *d* springs up between *l* and *r*.

§162-Anm. 1. After 'Worte' (l. 6) insert 'mit ähnlicher Bedeutung.'

§166. Cf. Neumann's remarks, l. c. p. 558-559.

§172-Anm. It is not necessary to assume that *carpinu* become *carminu*; *carp'nu* could easily become *carm'nu>charme*, by simple assimilation.

§175. What is the meaning of the dot under the *a* in *vetare*?

§175-2-Anm. Not all the words with final f=Latin dental are learned. Schuchardt's explanation of *soif* on the analogy of *jo boif* seems to me very satisfactory.

§182-2. If all combinations of more than two consonants had been treated together, a great deal of unnecessary scattering would have been avoided.

§182-3. In view of the development of *situla>seille*, which is popular, it should be stated, that the words in question represent a later period of adoption into the language.

§191. Correct *digitu>dejidu>deid>deit>*

doit, and so also *dejitu* in l. 5 should be changed to *dejidu*; cf. however *deg(i)lu* in §88-2.

§194. From this paragraph it appears that Schwan evidently had not been convinced that a difference existed in O. Fr. between *pacem>pais*, *decem>dis* and *nucem>noiz*, *vocem>voiz*, *picem>peiz*; cf. Mussafia, *Rom.* xviii, p. 548.

§194-3. Cf. the remarks to §79-2.

§196-2. Instead of *colkīnu>coussiu*, Jenkins in MOD. LANG. NOTES viii, p. 151, has brought forward some strong reasons for deriving the French form from **cullicinum*.

§201. Place *ωtoricare>olreiier>olroiier* before 'wenn das nachtonige *e* gehalten wurde.' In the 'Anmerkung' we meet again with Schwan's often combatted idea that the suffix *-uca* (*-uga*) was changed to *-ula* (*-uda*). That this opinion is erroneous appears from Prov. *charruio*, *ruio*, cf. Sabersky, 'Das parasitische *i* im Alt- und Neuprovenzalischen,' p. 15. *Manjues*, *manjue* are discarded as not capable of proving the commonly accepted law that *-uca>-ue*, because they do not 'streng lautlich den lateinischen Formen entsprechen.' The logic in this reasoning is not easily seen, for *manjues* evidently stands for *maudues*, with merely the stem changed to suit the ending accented forms, and nothing more; cf. *mauduja*, Sabersky, l. c.

§215. *Anliquus* is here said to become regularly *antif*, while in §317 Anm., the same *autif* is said to be analogical to the feminine.

§217. This paragraph does not differ seriously from the similar paragraph in the first edition. Neumann's objections, l. c. p. 564 have been made use of, but merely by putting all the words adduced by him into a note, and calling them learned.

§219. The *i* in words like *pareil* is said to be merely graphic, and that it was pronounced only in the Eastern dialects. But what about *-eil(le)* in *ei* assonance, 'Rol.' 78, 985, 2750 and 3761?—Anm. 2 read §206-1-Anm. for §205-1-Anm.

§229, *Pueble* is a popular form; *pueple* is meant.

§230–5. For the objections to the change of *polv're>poldre*, cf. the remarks to §222.

§232 In l. 5 strike out the first *t*. The orthography *lz* for *l̃+s* is explained 'indem j zwischen l und s zu t wird'! A still more emphatically erroneous view with regard to the nature of *l̃* is found §328. Cf. MOD. LANG. NOTES vii, p. 148.

§237. As far as the gemination of *m* or *n* after *o* is concerned, cf. the remarks to §100–2 and 106–2. The change of *n>l* in *orfelin* I would like to attribute not so much to a desire to differentiate the 'Silbenanlaut' as to the fact that *orfelin* seemed much more of a diminutive to *orfe* than *orfenin*.

§247. The objections to a twofold development of *bj* and *vj* have been stated so often, that it is unnecessary to repeat them here. With the suppression of *aiant*, according to §72–2 Anm. little remains that could be construed into an argument for Schwan's point of view.

§248-Anm. For the derivation *pigeon* from *pibionem* for *pipionem* cf. G. Paris, *Rom.* xviii, p. 587.

§250. *Exliquidjare* for O. Fr. *esligier* is a new etymology which had also appeared in the first edition, and should at least be marked with a star.—The word is of Germanic origin, cf. Körting s. v.

§253. *Nọpliae* with *ọ* is in contradiction to §13.—For the change of *ọ>ǫ* cf. our remarks above.

§259–2. Cf. the remarks to §232.

§283. That *oi<ei* was a falling diphthong is proved by its further change to *óe*; cf. Rossmann, 'Französisches oi,' p. 24. The same criticism applies to §285–2 and Anm.

§290. The vocalization of *l>u* is here said to date from the first half of the xi. century; §231 from the middle of the xi. century.

§292. For *fọu*, *jọu* instead of *fọu*, *jọu* cf. the remarks to §104.

§300. The nasal vowel, which developed from Lat. *ŏ* is wrongly marked *ǫ̃*.

§315. *Polèslalivum* is an extremely unlikely accentuation; cf. the remarks to §53.

§325. Is *nagier<*nalicare* to mean *reculer*? cf. Godefroy, s. v.; if not, the etymology is wrong; *nagier* (to swim) derives regularly from *navigare*.

§328–2. Cf. the remarks to §232.

§333. Cf. Neumann's remarks, l. c. p. 572 to §330.

§341-2. The change from *pútida* of the first edition to *pútta* is not to be commended.

§364-3. L. 4. 'Die ersten Formen dieser Art finden sich schon seit Ende des xii. Jahrh.' agrees badly with '*grande* schon Alexius 60' in Anm. 1. below. In Anm. 2. we find *nęgrus*, *entęgrus* to explain *neirs* and *entirs*. These forms were introduced to meet Neumann's objection, l. c. p. 573 to §360. It would seem, however, that these nom. sing. can easily be explained from the acc. *nęgru*>*neir*,*entęgru*>*entir* and that, therefore, it is not necessary to have recourse to these constructed forms.

§378-2. For (*fęrme*) read (*fęrma*).

§370. *Frailes*<*fragilis* is learned; *gl* would have given *l̄*. The final *e* can, therefore, not be looked upon as a supporting vowel; cf. also §375.

§381. What objection is there to deriving *joindre* from *jŭnior* or *jǫnior*, with tonic vowel changed under the influence of *jŭvenis*; so Neumann explains the word, l. c. p. 574. *Jóvenjor* would not have lost its labial element without trace.

§393. What is the meaning of *ęllį̆* and *ęk-ęllį̆*?

§395. It is stated that O. Fr. *ieu* (=*ego*) corresponding to *dieu* as far as the diphthongization of the tonic vowel is concerned, does not exist. But if this is so, how are *jeo*, *jeu* (Bartsch-Horning, 'Chrest.' 274-34 and 109-29) to he explained?

§396. I cannot understand the need of the short quantity mark in *mĕ*, *tĕ*, *sĕ*, *nŏs*, *vŏs*. The Latin vowels of course were long, and the French forms show the regular development of *ē* and *ō* in unaccented position.

§398. The tonic vowel in *ęllêi* needs to have its open quality marked much more than the atonic *ę*; both *illui* and *illaei*, moreover, should be marked with stars. In §398-3 l. 5 *ęllęi* is correctly marked, but it is wrong again in the 'Anmerkung.'

§399. In the paradigm *ĕllĭ* conflicts with the correct *ęllį* (*illi*) below. The quantity of the tonic vowel is wrong in *ĕllŏrŭ*, (cf. *ęlloru* §411) and why is the initial vowel marked short in the Latin atonic forms (§399) and closed in the tonic forms (§398?

§400. In the paradigm *ĕllĭ*, n. pl. should be *ellī*.

§400-1. I cannot believe that the article in the n. s. became *li* 'durch Angleichung an die Pluralform.' Had such a consciousness existed, it seems to me the language would rather have differentiated these two forms. The explanation seems to me to lie in the fact that *le*+cons. become regularly *le*, while *le*+vowel become *li*. Now we have a nom. article, sing. *le* and *li*, plur. li. The influences of the majority of forms then causes the nom. article to become *li*.

§403. Note the wrong accentuation in **ek-kęstęi*.

§428. In §426-Anm. 1. *somes*, and Anm. 2 *esmes* are explained as analogical to *faimes*. This association may have been felt, but *esmes* is easily explained from **esmus* built upon the model of *estis*, and this *esmes* again prevented *estis* from becoming **esĭs*>**ez*. This explanation is given, though not in the clearest possible manner §426, Anm. 2, but in §428 *esmes*, *somes* and *estes* are all referred again directly to the influence of *faimes*, *faites*, *dimes dites*.

§433. O. Fr. *doing* (=*dono*) is explained as due to a fusion of an hypothetical **doi* (formed upon the model of *ai*) with *don* (>*dono*). But this fusion would not explain the palatal *n*. Why is not *doing* to be looked upon as an indicative to the pres. subj. *doigne*, and this again as analogical to *preigne* (*prendre*); *doing*: *preing* as *doigne*: *preigne*, as to give: to take.

§433-4. The later forms of the 1. pers. sing. *criens*, *mains*, *plains* do not receive their *s* from *doins*, as is stated here, but they take on the same ending as *rends*, which is the *s* of *faeio*>*fas* (*fais*). The explanation of this ending in general for the verbs of the 2. and 3. conjugation is altogether lacking; the same wrong explanation occurs once more §492.

§437. *Dĭxisli* should have given *deissis* or *dissis* (cf. §218) but not dessis.

§455. The regular development of *nęeem* is **nis* not **niz*; cf. *decem*>*dis*.

§446-2. Cf. the remarks to §201, Anm. 1. *Manjues* with regard to its tonic vowel is quite regular, and it is not necessary to suppose such a strained analogy as that of *ajude*.

§447-2. Change *rendëit* to *rendęil*. The existence of *rendęsli*, *rendęmus*, *rendęstis* is not at all proven; *rendęsti* (<*rendedĭsti*) be-

comes *rendis(t)* by umlaut, and from this person the *i* is carried first into the second pers. plur. and then into the first pers. plur. 'Späteres *perdiest*' (l. 10) is misleading, because it is analogical and rare; the regular development requires *ę*, as in *perdesse*, 'Eul.' 17.

§449 In spite of Neumann's remark, l. c. p. 583, the ending of the 1. and 2. pers. plur. pres. subj. are still given as *-iens*, and *-iez*; cf. also §454 and §461.

§456. The ending *-eie* in the imperf. ind. of the first conjugation is due not merely to the analogy of the auxiliary *avoir* (*aveie*), but rather to the influence of all the other verbs whose imperfect ended in popular Latin *-éam*.

§451-2. *Chanté(t)* is again given as 3. pers. sing. of the preterit=Lat. *cantáv(i)*t.

§452. The trigraph *jtj* (cf. *jdj* §76), is not mentioned in §217 where it would have belonged. It is to be presumed that it stands for *t'*, but then the mode of representation is not strictly phonetic; *jt'* or *ịt'* (and so also *jd'*) would have sufficed.

§463. Cf. *partimmus* in the paradigm, but *cantavimus* §451. In §428 the possibility is granted that *-imes* and *ames* may have developed from *-ivimus*, *-avimus*, and in §39 are given *amamus*, *partimus*, and the paragraph ends with the sentence 'Alle diese Formen (of §39) finden sich belegt.'

§465-3. *Soffrir* does not belong in a list of inchoative presents.

§471-3. Schwan here allows Umlaut for the strong perfects in the 2. pers. sing; *-ęsti>is(t)*, which inconsistently enough he did not admit in the case of the *-dędi* perfects of the second class of weak verbs. In his explanation of the vowel in the 1. and 2. pers. plur. (*-imes*, *-istes*), Schwan limits the analogical influence to the perfects of the 2. and 3. class of the secondary verbs. The analogy, I think, is wider; it is due to a consciousness in the language that the 2. pers. sing. and the 1. and 2. pers. plur. should have the same vowel. Criticism of a similar nature has to be passed on another instances of the workings of analogy, as Schwan formulates the influence; cf. §456.

§476. Latin *fęci* becomes *fis* (or **fiz*) regularly, not **fi*. This form is posited by Schwan merely to substantiate his views with regard to the development of words like *Chambrai*; cf. §79-2. *Fecit* (§486-2) should have become **feist*, not **feit*. The original conjugation must have been 1. *fis* (*fiz*), 3 *feist*, 6 *firent*, and 2 *feisis*, 4 *feisimes*, 5 *feisistes*. This is changed to *fis*, *feisis*, *fist*, *feisimes*, *feisistes*, *firent* and then 2, 4 and 5 becomes *fesis*, *fesimes*, *fesistes*, when the whole tense goes over to the second class of strong perfects.

§486. The explanation of the history of *ducere* is misrepresented, because of the author's erroneous view with regard to the development of *-uco*, *-uca*; cf. §201.

§492-2. Only the 3. pers. sing. and plur. of *volui* as *-ui* perfect are said to have remained, while §499 also gives the 1. pers. sing. *vǫ̊lui> voil*.

§498. The perfect of *debēre* is similar to *fui* only after *ëu* had been contracted to *u*; hence it is inaccurate to say that *dëus*, *dëumes*, *dëustes* are analogical to the same persons of *fui*. The second division of this paragraph is quite new. He posits for French proper *awis*, *awimes*, *awistes*, which become in analogy to *fui*, and with the stem vowel of the strong forms *öus*, *öumes*, *öustes*. At the same time it is impossible to decide, whether the author believes that *awis* became **awus*, and then *öus*, or whether the two changes, which he supposes, took place simultaneously. Suchier would scarcely recognize his study in *Z.f.r.Ph.* ii, in this new dress.

§504-5. If *avrai* shows the regular development of *v+r—*, how is *saurai* to be explained? Analogy to *aurai* (as is supposed §507-:) is out of the question. Cf. Neumann, l. c. p. 558.

§511. O. Fr. *recoif* derives from **recę̊po*, not *recępio*, and is regular.

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GERMAN HUMANISM.

Albrecht von Eyb und die Frühzeit des deutschen Humanismus,. von Dr. Max Herrmann. Berlin: Weidmannsche Buchhandlung, 1893. 8vo, pp. vii, 437.

In the issue of May, 1893, of this journal, we reviewed the first two volumes of Mr. Herrmann's work on Albrecht von Eyb, containing

Albrecht's German writings, and it was with a certain curiosity, but not without some skepticism that we took up the third and last volume, containing Albrecht's life. Would the author furnish the promised proofs of his assertions and solve the questions that arose in the preceding volumes? We are glad to state that Mr. Herrmann has indeed redeemed his pledges, and has fully vindicated for his hero the position due to him as *the first German humanist, preceding even Niklas von Wyle.* We may, however, add at once that we cannot consider it proved that the latter made an important, and unacknowledged, loan, for his 'Translationes' from one of Eyb's original Latin works.

A rare combination of thorough methodical research and extraordinary good luck, has enabled the author to give us such detailed information about Albrecht's life and works as we hardly possess about any German writer before 1500.

In the modest family mansion of Schloss Sommersdorf in Franconia, Albrecht von Eyb was born on the 24th of August, 1420. His mother Margarete gave the boy the first instruction, and it is in honor of this first teacher that Albrecht's most important Latin work is named 'Margarita poetica.' From Erfurt, where he had gone to continue his studies, he is called home by the news of his father's death; his brother Ludwig, now the head of the family, sends him to attend school at Rotenburg and, afterwards, again at Erfurt. Ludwig's learned cousin, Johannes von Eyb, whom Albrecht highly praises both as his teacher and his friend, and who himself had pursued his legal studies in Italy, probably exerted his influence to have the young man sent to that country, then the fountain-head of all science and learning. In 1444, Albrecht left Germany, and during a sixteen years' stay at the Italian universties, became thoroughly imbued with humanistic ideas in regard to form as well as to thought. From Pavia he went to Bologna, and thence, to escape the plague, to Padua. We learn about his teachers both in the legal and in the philosophical faculty, among them, first of all, Balthasar Rasinus, with whom he was later to read Plautus. In Bamberg, where he was obliged to go and stay a year (1452), we find him occupied with literary work. "Another Ovid," to use Mr. Herrmann's lucky comparison, he takes pen in hand to console himself, and in these short essays of the year 1452, we have the earliest examples of humanistic writings by a German on German soil. As soon as he has acquired his Bamberg canonry, he hastens back to Italy, where we can trace him at Bologna and Pavia. In the former city, he meets with a number of Germans who were to form the van-guard of humanism in their Cimmerian country, and it certainly bespeaks Eyb's high estimation among his country-men that they conferred upon him the high honor of 'procurator almanorum nacionis' for the year 1453. That Eyb did not give all his time and thought to his studies is shown by a collection of loose songs, some of them more than spicy, which he wrote in his Tibullus manuscript; we may mention that his first literary production in Germany treats of a similar subject: 'de speciositate Barbare puelle.' He also experiences the trials and tribulations characteristic of student life: his money will never go as far as his economical guardian and brother Ludwig expects, and the student has even to resort to the threat of leaving the clerical orders in order to wrest two hundred florins from the close hands of Ludwig, who, it appears, had never been a student.

In Pavia, he finishes his studies and takes the degree of Doctor of Laws. Not only to professional studies, however, were these last four or five years given, but also to the liberal arts: in Pavia he read Plautus with Balthasar Rasinus, a study which was to be very fruitful for his literary work.

As a mature man of nearly forty years, Eyb returns to Germany and not with empty hands, for the 'Margarita poetica' was finished in the spring of 1459; probably it was not only conceived, but also composed, in Italy. But the work was written for Germany, where complete texts of classic authors were as yet very rare and where, therefore, such an anthology was much needed. Eyb's work was to be a repertory of the classic art both of writing and of living, for it is the moral aspect as much as the literary that he emphasizes. How proud

Albrecht himself was of his book is shown by the hexameter of his own hand at the end of the manuscript,

Gloria Alberti nullum moritura per euum. 1459,

and though we cannot help smiling at the enthusiastic self-admiration that inspired the author to this his only ride on the classic Pegasus, it is nevertheless true that the work was very valuable and was greatly appreciated by the public. This appears from the fact that it is one of the few books of the time that were printed, and no less than fifteen editions of it are known to have been issued within thirty-two years (1472–1503).

The first months in Germany seemed to augur the peaceful life of a scholar, such as had been the dream of Ulrich von Hutten before events, stronger than himself, called him into the arena of public life and struggle. We have three treatises about marriage and woman, the last of Eyb's humanistic work in Latin, which he finished between the 24th of November, 1459 and the 8th of January, 1460.

During the succeeding ten years, we can find no trace of literary occupation: this entire period seems to have been spent in the wild scramble for dignities and benefices. One can hardly imagine a more picturesque chapter, one more descriptive of the general distress at the end of the middle ages, than that which describes the history of Albrecht's efforts to get possession of his Würzburg archdeaconry, involving as it did, two journeys across the Alps to the Apostolic see, captivity, release for a heavy ransom, and final installation, after the whole apparatus of temporal and spiritual power had been set in motion.

In the seventies, a "feverish activity"—as Mr. Herrmann calls it with some exaggeration—follows this stagnation: the 'Ehebüchlein' was dedicated to the Imperial City of Nuremberg on January 1, 1472, the 'Spiegel der Sitten' was "angefangen, gemittelt vnnd geendet" in May, 1474.

There is a remarkable contrast between Albrecht's Latin and his German writings. The former are simply a mosaic, culled with minutest care from the classic authors; in the latter we discover a vigor and conciseness of style for which Mr. Herrmann fails to give any explanation. The brilliant qualities of Albrecht's German works, which stand out in bold relief against his humanistic prolixity and lack of method elsewhere, seem to allow of only one explanation. Albrecht is but another Antaeus gathering strength from the touch with the native soil; it is his mother-langnage that endows him with qualities which were refused him in his Latin efforts, and which give color and life to his German books.

On the 24th of July, 1475, Albrecht von Eyb passed away, and though his works were printed again and again, posterity very soon forgot the author's name and fate. But this ungratefulness is quite pardonable, for his best work was not published until 1511, nearly forty years after it was written, and then it appeared with a crowd of other translations, whilst in 1474, it would have been the only one besides that of Boëthius. In 1511, Humanism had conquered the countries north of the Alps, not, however, to find the ground ready for a purely literary development, but to serve only as a powerful weapon in the struggle with the highest questions left unsolved by the middle ages. As far as Humanism did develop by itself, it became philology and was, therefore, too exclusive to have any sympathy with the attempts at popularization, made by its precursors.

Much praise is due to Mr. Herrmann for his book, expounding, as it does, his hero's life and works. Nowhere is his information meager, nowhere is he satisfied with offering bare facts. His object is to give a vivid picture of the period and of all the relations in which Albrecht stood with its various interests. We learn about his brother Ludwig, who played an important part not only in Albrecht's life, but also in the political history of his time; we learn, too, about Balthasar Rasinus, the Plautus interpreter at Pavia, about the German element in the legal faculty of Bologna from 1433–1459, especially about Eyb's "commilitones" there in 1453, about the men that made up the chapter of Eichstädt, where he seems to have spent most of his life after returning from Italy. Exhaustiveness is Mr. Herrmann's ambition, and although in a few of his excursus he seems to overshoot the mark, his method on the whole serves to enliven and give color, to his subject,

which, it must be remembered, is not only the life and works of Albrecht, but the beginnings of German humanism in general. We cannot dwell upon those parts of the book in which Mr. Herrmann traces Alhrecht's method of composition in Latin and German, and in which a number of critical questions are successfully solved; in our judgment, these parts are very good.

As we have already hinted, we find some fault with Mr. Herrmann's idea of thoroughness. A digression about rhetoric as a school discipline, beginning with 'Ad Herennium,' and another about the institution of marriage, beginning with the Jewish ideas with regard to it, are hardly indispensable to a true appreciation of the 'Ehebüchlein' and the 'Spiegel der Sitten.' Would not some more detailed statement of Albrecht's principles of translating have done more good, at least toward firmly establishing his prominent place among the early German prose-writers?

Finally, we want to speak at some length of the fourth chapter ('Residence at Bamberg,' 1452), which offers occasion for criticism. That Mr. Herrmann should be somewhat inclined to overestimate the value of Albrecht is only natural; but we cannot be expected to follow him in this, nor to accept as proved what, at best, seems but probable to the unprejudiced mind. As to the first two treatises, 'de speciositate Barbare puelle tractatus' and 'Appellacio mulierum Bambergensium,' we do accept his theory that they are products of Eyb's pen, but for the internal reason only—not mentioned in the book—that they seem to keep so very close to the models after which they were written. Still, the question remains, why should Schedel have suppressed the author's name in his copies? And are we really sure that there had not been any humanistic tendencies in Bamberg before Alhrecht?

The letter that follows was undoubtedly written by Eyb, but we do not believe with Mr. Herrmann that it was addressed to his friends in Italy. The letter is the fourth that the writer sent to the same person within a period of a few days, and to judge from the impatience with which answers are expected, it is clear that it cannot have heen sent to a place very far away from the writer. Besides, the sentence: "Vos nichilominus nature et pietatis officii, quo vincti ſumus, memore*m*(!) e*ſſe* ſcio," proves two things; namely, that the pronoun of the second person plural indicates but one person, and that this person is a relative of his. The way in which he expresses himself about his own brother Ludwig is another point in our favor. Who now was this relative whom he addresses as "patrone" (or are we to risk the conjecture "patrue"?) "et preceptor optime" and before whom he parades his humanistic knowledge? None other, we think, than his cousin Johannes von Eyb, the learned licentiate in law, the owner of the three volumes of commentaries on the Decretals, afterwards in Albrecht's library. We now bring forward a hypothesis of our own in regard to the 'Sermon of Communion' and the 'Praise of the city of Bamberg,' both of which are found in the appendix of the 'Margarita poetica,' and have been attributed to Albrecht by Mr. Herrmann: they were written by Johannes von Eyb and Albrecht pays him the highest compliment by placing them among the works of Italian humanists, which he wished to be regarded as models of rhetorical art! If Albrecht was at all at Bamberg in 1452, it appears to us that this must, indeed, have been the time when he enjoyed the instruction (referred to in the 'Margarita poetica') of his much older cousin, who was provost of Ansbach and canon of the Bamberg cathedral. We do not know whether the instruction was given by word of mouth or hy letters: but that Johannes was a man of culture, to whom even the more humanistic writers, for example, Cicero and Valerius Maximus, were well known, is shown by Mr. Herrmann himself (p. 15).

Our reason for not admitting Albrecht's authorship is that he does not claim the essays himself, and that they do not seem to contain any contributions from his memorable 'quotation book.' Their independence of style makes it impossible for us to believe that they were written by Albrecht, who was not very likely to write more than two or three lines without referring to some classic author to back him up. Since we do not know of anybody else with literary tastes in Bamberg at that time, we risk the supposition, against

Mr. Herrmann, that those essays were written by Johannes, not Albrecht, von Eyb. There are, however, three more treatises in that appendix which Mr. Herrmann attributes to Albrecht. We are told that we possess the official speeches, both of the 'doctorandus' and of the 'promotor,' delivered when Albrecht took his doctor's degree. But the reasons offered for such a statement are not at all convincing, though it *may* be as Mr. Herrmann says. It is certain that more than one was made a doctor of civil law under Sacco, and that Albrecht was not the only one who came from far away to take that academic honor, and, besides, the humanists were so generally fond of exaggerations, that we are not compelled to take their high-sounding phrases literally.

Now for the last and, perhaps, the most important essay, 'Clarissimarum feminarum laudacio,' as we find it in the appendix of Albrecht's large Latin book. As Mr. Herrmann himself recognizes (p.vi), Albrecht belonged to a group of men whose historic task and merit it was to introduce into Germany as many as possihle of the treasures of classical literature, without changes either in form or contents. It seems to us as if there were too much independence and individuality of style and thought in that 'laudacio,' to let us attribute its authorship to Albrecht. We give him the honor of the second revised edition as it appears in the Munich cod. lat. 650, but not of the original conception as it exists in the abovenamed appendix. If we do not accept Mr. Herrmann's hypothesis on this point, the conclusions drawn from it must also fall; namely, that Niklas von Wyle in his sixteenth translation largely plagiarized Eyb's work. We believe that he simply used the same Latin original as Eyb, and the same explanation must be given in regard to the other passage which Wyle is alleged to have borrowed from Eyb. Those pleas for full liberty in literary subjects, especially about love in its more sensual aspects, did certainly not originate in Germany; they must have formed part of the apologies that the first humanists used against heir narrowt scholastic assailants. Both Wyle and Eyb went back to the same original, which they found among their humanistic writings, gathered during their stay in Italy.

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THE ENGLISH RELIGIOUS DRAMA.

The English Religious Drama. By Katherine Lee Bates. New York: MacMillan and Co., 1893. 8vo, pp. 254.

THIS work embodies a brief course of lectures delivered in the Summer School of Colorado Springs, July, 1893. These lectures have been recast as five chapters, the first of which deals with the Latin Passion plays and Saint plays, the second and third survey the Miracle or Mystery plays of England, and the fourth discusses the dramatic values of these plays. The fifth chapter treats of the Moralities, and recognizes the dependence of the Elizabethan drama upon these antecedent dramatic forms. A bibliography is appended, which is in large part a reproduction of Stoddard's "References for Students of Miracle Plays and Mysteries," but contains also some additional information in the form of notes.

It must he said that, viewed as lectures for a Summer School, these seem exceptionally compact and comprehensive,—a pretty severe course for a summer audience. The subject matter is foreign to the interests of the general student and is not easily unified, but Miss Bates' agreeable style effectually preserves her book from tediousness, although I fear that in a few places, perhaps in the *résumé* of the cycles, interest may have flagged.

The author has collected about all the information current among the authorities prior to and including ten Brink. These writers, with few exceptions, gathered striking, but often unrelated, facts about the plays, viewing them rather as curiosities of literature than as important works. They were not careful to distinguish modes of presentation that were continental from such as were English, or to mark the differences between plays that did not belong even to the same century. That an author, working at second-hand with such authorities, should occasionally draw a false inference or give undue emphasis, is to be expected. The reader, who is conversant with the chaotic accumulation of data with

which our author had to do, cannot but admire the skill with which she has given the semblance of connection and continuity to much that came to her without form.

The fair, yet cantious, interpretation so frequently met with in the book, reveals the pains-taking student, but renders it still more a matter for regret that much of the analytical study that has been expended upon the plays during the last few years seems strangely to have escaped notice. Thus, Hohlfeld, *Anglia*, vol. xi, would have been suggestive. Miss Toulmin Smith's discussion of the interrelations of the plays of Abraham and Isaac would surely have modified, somewhat, the statements regarding these plays, and the articles in MOD. LANG. NOTES, Vol. vii, Nos. 3 and 6, together with the doctoral thesis, "Studies in the English Mystery Plays," published in 'The Transactions of the Conn. Academy of Sciences' Vol. ix, might have led to different conclusions in some instances.

It may be well to mention a few particulars in which later studies would seem to modify the old positions. A closer examination of the gild records reveals more clearly the unique character of the cycles by the craft gilds, and the great expense they entailed upon the gilds of the town. The natural inference is that such cycles would be few in number, and that many towns would content themselves with processional pageants, which could be made at small expense. The presumption (p. 141) that isolated plays "were but leaves from the cyclic play-book" of some town is, in my opinion, a presumption contrary to the evidence.

Again, ten Brink's position regarding the Dublin cycle, which is adopted by our author, is probably untenable. The French 'mystère mimée' sheds light upon the Aberdeen tableaux, and these interpret the evidence of the so-called Dublin cycle. It is probable that the plays of Dublin were all isolated plays, and that the 'cycle' of Dublin plays, so often referred to, was simply a series of processional tableaux.

The bearing of the Royal Entry upon the absence of a craft gild cycle in London, is an instance where broader study might have modified a statement. The ceremony of the Royal Entry was a great financial burden upon the gilds of London, and necessitated outlay whenever the sovereign returned home, or a friendly monarch paid the city a visit. So onerous was the burden that the city of Canterbury, which was subject to frequent calls as lying on the route to Normandy, entertained outside the city walls, thus escaping the heavier exactions of the Royal Entry. It would seem that the gilds of London found the Royal Entry and the Lord Mayor's show so great an expense that they were unwilling to support a gild cycle. If we also grant that the cycle of the Parish clerks was probably modeled on the cycles of the Puy of Normandy, and had no connection with the plays of the craft gilds, it will no longer seem so strange, as the author thinks, p. 89, that no London cycle has been preserved.

The more careful study given of late to the Latin liturgical plays has led to a clearer understanding of the genesis of the cyclic play. One fails to see how the Saint plays could have contributed materially (p. 32) to the transition from liturgical plays to cyclic. The researches of Milchsack and Lange have made the process very clear by which the short liturgical plays were expanded and connected to form a series of plays. The Saint plays, doubtless, owed their origin to and fostered the popular passion for plays, but they ran their course in comparative independence of the cyclic plays, until the decadence of the Mystery was well begun.

It might be mentioned in passing that the author follows Klein in speaking (p. 7) of living tableaux in the fifth century. It would seem that Schaff, 'History of the Christain Church,' Vol. ii, p. 274, takes safer ground in referring to the same as allegorical pictures.

The statement (p. 23) that the quotation which follows is a description of Corpus Christi, as observed in London, drawn by the grudging hand of an Elizabethan Protestant, is one of those unfortunate slips that may chance to any of us. Hone was probably the trusted authority, and his slip-shod statement misled our author. The quotation in question is from Googe's 'The Papish Kingdome,' the fourth book. Now, Googe's work is a translation of 'Regnum Papisticum' which was

written by Thomas Naogeorgus or Kirchmayer, a German, and was published at Basel, 1553 and 1559. It is not likely that Naogeorgus is referring particularly to the celebration in London.

But a truce to criticism. The points in question are for the most part such as concern the specialist alone. This book will render an important service, if from it the people learn to regard the Mysteries, not as an unaccountable and well-nigh blasphemous product of an ungodly age, but as the work of sincere and reverent men, and as the most faithful mirror we possess of the age in which they were written. Miss Bates has given us the first popular *résumé* of the subject from the stand-point of the unprejudiced student. The lectures will prove interesting and instructive to the general reader, and will be very serviceable to the specialist as a compact presentation of much widely scattered, but important information.

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SAINT FRANCIS OF ASSISI.

Vie de Saint François d'Assise, par PAUL SABATIER, seixième édition, Paris: Fischbacher, 8vo, pp. cxxvi, 418, 1894.

STUDENTS of modern languages and literature cannot afford to let this book go unread. Its theme is in reality the one that interests them more than any other; namely, the specific elements of thought by which the Middle Ages modified ancient languages and literature and made them modern. It was through Italy that the narrow, but essential, rivulet of classical tradition wound its way downward towards the broader levels of the Renascence. The new potentialities imparted to this stream in mediæval times have one central character,—they derive their force from an attempt to apply to life the ethical maxims of Christ. M. Sabatier evidently belongs to the school of French critics whose happy task it has been to reveal the human and poetical heart in Christ. His book might be entitled: "Francis of Assisi not churchman, but poet." And it is, in a satisfactory and legitimate sense, an application of Renan's method in the 'Vie de Jésus' to this thirteenth-century hero, who was in person so true an imitation of Christ. If it seems to anyone that these observations are commonplace, and that such a discovery is not large enough to justify the writing of a new life of St. Francis, after the works of Thode, Hase, Chérancé, and Mrs. Oliphant, let him consider whether any man, saint, mystic, scholar, or priest, can contest with Francis the honor of being the first to make a systematic and lifelong effort to apply literally the Christian maxims of poverty and non-resistance, at the same time preserving a sweetness of disposition, a sense of nature, a poetical spirit, a music of the soul, which are no less truly Christian than the maxims themselves. It is for having been the first to adopt both practically and poetically the social and economic teachings of Christ, that St. Francis is not merely the most charming and lovable, but the most influential character of his time. He is the father of Italian literature, not merely because of those few lines of his which we account the first important monument of Italian speech, but because he struck the key in which its loftiest music was to be sounded. And this is, perhaps, why Dante dwells so long upon him, as if to pay his indebtedness to him, not alone as spiritual leader, but as one fit to be crowned,

> col nome che più dura e più onora.

For one who has read appreciatively M. Sabatier's book, and plucked from it this core of truth that in St. Francis poet and mystic met, and that in his ears the myriad-voiced music of nature was divine, it is a grateful and imperative task to call attention to his fatherhood of Italian literature, and if that appear a truism, to make it seem less so. His using the vernacular is in keeping with all the effort of his spirit, which was humble, popular, helpful, and disposed to employ, and thereby dignify, the commonplaces of life,—water, sunshine, the speech of every day.

M. Sabatier has another thesis, which he has not worked out so well. It is that the church, jealous of the influence of St. Francis, forced him into a closer organic relation with herself than he desired, and that, therefore, the Franciscan orders were, even during his lifetime, a

departure from his original purpose. This may be true, but it seems to me that the proofs which underlie such conclusions are too narrow and insecure. They are mainly conjectural, being the silence and weakness of Francis in his later days, the changes in his rule, and the variance between Thomas of Celano and the Three Companians. A Catholic writer with the same texts before him might construe the matter differently. This note of controversy is an artistic defect in the book. It obtrudes itself unnecessarily, and clashes with the idyllic character of the purely biographical part, in which M. Sabatier has given a fine example of sympathetic appreciation.

The life is preceded by one hundred and twenty-six pages of excellent bibliographical criticism, and followed by several appendices, of which the one on the stigmata illustrates with what moderation M. Sabatier can treat a subject, where the testimony conflicts with his convictions. Judged by ordinary rules of testimony, St. Francis did receive the stigmata. It is only a good-tempered man who can admit this, though holding that no such thing was possible or really happened.

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FRENCH AND SPANISH LITERATURE.

Contes de Balzac. Edited with Introduction and Notes by GEORGE McLEAN HARPER, Ph.D., Assistant Professor of French in Princeton University and LEWIS EUGENE LIVINGWOOD, A. B., formerly Instructor in French and German in Princeton University. New York: William R. Jenkins, 8vo, pp. 218.

Juan Valera, El Pajaro Verde. Revised and Annotated for the use of English Students. By JULIO ROJAS, B. en-A. New York: William R. Jenkins, 32mo, pp. 83.

THE 'Contes de Balzac' is a collection of some of the shorter stories or character sketches of Honoré de Balzac. The notes are placed at the foot of the page, an arrangement justified by the character of the selections which are not intended for beginners.

The introduction was written by Professor Harper; it contains some general remarks on the literary superiority of French novelists, and a sketch of the life of Honoré de Balzac, which is very cleverly done and might serve as a model for similar efforts. The notes are brief and sparingly used, yet they are sufficient for the purpose. On page 184 (middle of page) the phrase . . . *fil de Delbecq l'âme damnée de la comlesse* would seem to require a note on account of the peculiar use of the words *âme damnée*.—Page 185 (l. 13 from top) the text is probably not correct; at any rate, after *nouvelle* a period is required; *alors* begins a new sentence with a new idea.—Page 187 (l. 12 from top) an interrogation point is required after *filles*. On the same page (line 11 from bottom) *ces* should be *ses*.—Page 24 (l. 15 from top) there is a mistake in *s'élaient donc accords*.—Page 42 (l. 15 from top) we read *reapparaître* for *reparaître*.

The selections are made with much discrimination, and furnish good specimens of Balzac's style. Balzac treats principally of the abnormal and unhealthy in human nature, and his works are not to be recommended for general reading; but the reputation of the writer is so great that some acquaintance with his manner and method is desirable, while for those who wish to gain a good idea of the principal phases of French literature in this century, the study of Balzac is a necessity.

The book is beautifully printed and highly creditable to the enterprizing publisher.

Juan Valera's 'El Pajaro verde' is an amusing little story well-adapted to the needs of the student of Spanish, with full notes by Julio Rojas, B. en-A. I note here a few incorrect accents:—Page 40, *dinero*; page 49, *eléfanle*; page 50, *santidad*, *ermitaño*, *maldicion*; page 54, *conveniente*, *incomplela*.—Page 7 (l. 9 from top) *basbanle* should be, of course, *bastanle*.

The notes, as is often the case in such works, are here and there mere translations into idiomatic English. It would have been better to call attention to the idiomatic use of certain words; for example, p. 5, l. 10: *Que ya llevaba el Rey siete años de malrimonio*, where the note translates *que ya llevaba el rey*, "That the King had already been," which does not help the student in construing *de malrimonio*.

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LITERARY CRITICISM.

L'Évolution de la Critique depuis la Renaissance jusqu'à Nos Jours, par F. BRUNETIÈRE. Deuxième edition. Paris: Hachette et Cie, 1892. 8vo, pp. 283.

THE volume bearing the above title is an introduction to the author's 'L'Évolution des Genres dans l'Histoire de la Littérature,' which is to appear in three volumes. It is less than a history of French criticism and, in spite of the author's modest statement, more than a mere sketch of it, and were it even nothing but this, we should still be under great obligation to him for having discovered and welded into a solid chain, the many links that lay scattered over the mass of critical French literature accumulated in four centuries.

According to Brunetière, whose statements we follow here as closely as possible, modern criticism had its birth in Italy during the period of Renascence, when the works of antiquity were to be classified and it was at first, therefore, chiefly philological. Passing from Italy to France this criticism became literary. Joachim du Bellay in his 'Défense et Illustration de la langue française,' which appeared in 1550, recommends the imitation of the Greeks and Romans. His book becomes, as it were, the accepted standard of the poets of the Pléiade, and leads to a rupture with the traditions of the Middle Ages, even with Villon and Marot, and to an alienation of literature from national life.

Scaliger secured the triumph of Roman over Greek models, of Virgil over Homer, and of the Epistle to the Pisones over the Ethics of Aristotle.

Malherbe demanded that even inspiration should submit to logic, and always be able to give the how and the why of its fancy and caprice. Very much unlike Ronsard, who believed the essence of poesy to consist in the inner qualities of sensibility, fancy and imagination, Malherbe emphasized the outward or formal side such as order, clearness, logic, precision and regularity, which for almost two centuries became not the only, but the most prominent and universal features of French literature.

Applied criticism dates in France from Chapelain's 'Sentiments de l'Académie sur le Cid.' This criticism endeavors to base its judgments upon more general principles than the mere personal impressions of the critic, and to discover the laws and rules underlying the forms of literature.

Boileau preaches the imitation of nature, but only under the guidance of reason. To imitate nature reasonably means, in the first place, that we should imitate her only so far as she herself is reasonable, that is, conforms to her own plan. Hydrocephalus, for example, is an aberration from her own plan and, therefore, not an object for imitation.

In the second place, it means that we should imitate her only in so far as she is identical with herself in space and time, that is, in so far as she is universal and eternal. In other words, we should try to distinguish the permanent from the ephemeral, the principal from the secondary, the necessary from the accidental.

In the third place, it means that we should imitate nature only so far as she is intelligible and accessible to all. If Boileau so emphatically recommends the ancients as he does, it is simply because he finds that they imitated nature reasonably.

A movement of reaction from this worship of the ancients was led by Perrault against Boileau. Perrault, in defense of the Moderns, wrote his 'Parallèle des Anciens et des Modernes,' wherein he enlarges the scope of criticism by extending it over the entire sphere of æsthetics in general. He constantly blends reflections on a strictly literary subject with those on the fine arts, illustrating the one by the other, and trying to bring them both under common principles.

The debate started by Perrault, led to the conviction that the rules and laws derived from the ancient models are not unchangeable, that there may be other models than those of antiquity, and that it is not impossible for modern authors to surpass the ancient. In other words, the belief in the absolute as represented by Boileau's rules and laws is shaken, and yields to a belief in a certain relativity in matters pertaining to art and literature.

Dubos wrote in a similar sense his 'Ré-

flexions critiques sur la poésie et la peinture.' He was one of the first to measure the effect of the physical *milieu*, and of time as modifiers of literary form.

Diderot has a stronger claim than even Rousseau to the honor of having enlarged the definition of nature and of the natural in art. He insists upon a more faithful imitation of nature than those before him, and thus started what afterwards was called *naturalism*. The influence of naturalism, however, was counteracted for some time by the humanism of the eighteenth century, the last flickering of dying classicism whose exponent is Laharpe.

The idea of relativity, as conceived by Perrault, triumphs with Rousseau. While literature before him had been pre-eminently the expression of the ideas and sentiments of everybody, it becomes with Rousseau the expression of the particular and private ideas and sentiments of the author. I feel in one way, reasons Rousseau, and you, in another. Our ways of feeling are both legitimate because they are both natural. Only let us be natural by showing ourselves such as we are. But this means that there is no longer an ideal model or type in literature; no law or rule binding every one; the individual is sovereign, nothing is absolute, everything is relative.

With Mme de Staël criticism becomes philosophical. She studies Shakespeare and Goethe, and finds that there is a difference between the French and Teutonic taste; and that the debate on it cannot be decided by a passage from Aristotle or Boileau. The great advance made by Mme de Staël consists in the fact that she no longer considers a literary work as detached from its origin, but tries to determine its relation to the state of civilization whose product it is. This, too, tends to diminish the part of the absolute and to increase that of the relative.

Chateaubriand makes the description of external nature the soul of a new poesy; he teaches how to distinguish epochs and places, the means of their poetic reproduction, and compels criticism to take into account, merits for which it had no weight nor measure, nor even a vocabulary.

In consequence of Mme de Staël's broad and liberal views emphasizing the relative in literature, Boileau's rigorous rules had lost their authority; the need of a new standard was, therefore, felt by which to judge of the merit of literary works, and to nobody was this want more evident than to Villemain, who holds that a literary work signifies and expresses more than itself and its author, that it is an exponent of the whole epoch. Villemain passes judgment, but according to other principles; the value of works is now measured by the quantity, complexity and delicacy of the relations which they express and by the wealth of their significance. Villemain's chief merit is that he made criticism historical; in his 'Tableau de la littérature française au 18me siècle' he traces the influence of the other nations on the national literature; now, for the first time, it is represented as European. Besides, literary works are no longer merely classified and catalogued, but we see them act upon one another, either support or oppose one another, as well as associate themselves in a common movement.

Sainte-Beuve being interested in the authors as much as in their works, lays stress on the biographical side, and devotes twelve years of his life to composing literary portraits. In his 'Causeries du Lundi' he attacks the problem of what he calls "l'histoire naturelle des esprits;" starting from the fact that among human intellects, as among human faces, there are analogies and differences, he declares that the principal object of criticism must be to seek and to determine these relations; that there is no other way of accomplishing this than to proceed in the manner of naturalists, that is to say, by treatment in a series of monographs. The 'Causeries du Lundi,' in fact, are called by Brunetière a collection of monographs. Thus Sainte-Beuve's chief innovation in criticism is the application of the methods of natural history to the productions of literature.

Taine, who continues the literary tenets of Sainte-Beuve, is very explicit in stating his method.

"The modern method which I try to follow," he says, "consists in considering human works as facts and products, whose characteristics are to be marked and whose causes are to be investigated and nothing more. Thus understood, science neither proscribes nor pardons,

it merely ascertains and explains. It proceeds like botany which studies, with equal interest, the orange-tree and the fir-tree, the laurel and the birch; it is itself a kind of botany applied not to plants, but to human works."

Thus, criticism tends to become really scientific. Taine's principle is: just as all the parts of a living organism stand in correlation or in a necessary connection with one another, so all the parts of a work or of a man, or of an epoch, or of a given nation, form together a connected system, that is, no part of which can change without, thereby, causing a corresponding change in all the others. Therefore, the characteristics of any individual or of any period of civilization being given, Taine's effort has been to distinguish the principal traits from the secondary, to point out the dominant characteristic as that one in which a change causes change in all the rest, particular attention being given to the influence of the race, the *milieu* and the time.

As long as Taine was wrapped up in his strictly scientific method, he formally abstained from criticizing; for "science neither proscribes nor pardons"; yet later on he, too, felt the need of some æsthetic criterion and began, after finding it, to proscribe and to pardon. The value of a literary work is in his opinion proportionate to the degree of permanence or universality of the characteristic features which it expresses, a criterion which scarcely differs from that of Boileau.

Secondly, other things being equal, a work of beneficent character is, according to Taine, superior to a work of maleficent import.

His third principle is the degree of convergence of effects which he expresses thus:

"In a work of art the characteristics whose value we have recognized become as prominent as possible. It is only this way that they receive their brilliancy and relief. For this purpose it is evidently necessary that all the parts of the work should contribute to reveal them. . . . No element must remain inactive or draw the attention elsewhere: this would be a force employed in an opposite direction. All the effects must be convergent."

Taine forms the last link in Brunetière's chain. The next link will be Brunetière himself if he fulfills the promises given. He feels that after proclaiming the relative in literary work, criticism must sooner or later return to the absolute under the name of beauty; yet he is far from belittling the scientific method of Sainte-Beuve and Taine. While admitting that criticism and natural history are two different things, that there is in man something else and something more than in nature, and that civilization differs from nature, he emphasizes that civilization, on the other hand, is not exclusively an outcome of the human will, but also a work of the instinct; that the productions of man, though differing from those of nature, have, nevertheless, some feature in common with them; that finally the works once detached from their authors live an independent life, and it is for all these reasons he contends that the knowledge of the laws of nature cannot help throwing much light on our understanding of the laws governing the development of human productions. But while Taine based his criticism on the analogies which it presents with the natural history methods of Geoffroy Saint-Hilaire and Cuvier, Brunetière proposes to himself to take for his guidance those furnished by Darwin and Haeckel.

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THE GOSPEL OF LUKE IN ANGLO-SAXON.

The Gospel of Saint Luke in Anglo-Saxon, edited from the manuscripts with an Introduction, Notes and Glossary by James W. Bright, Ph.D. Oxford: The Clarendon Press, 1893. 12mo, pp. xix, 158.

In this little volume, which comes with the careful editing of Dr. Bright and the comely typography of the Clarendon Press, we have an earnest of a new edition of the Gospels in Old English. All will appreciate the desirability of such work when it is considered that, except for Professor Skeat's admirable synoptical version, we have no edition adeqately representing the scholarship of today. Yet the Gospels, although not in standard West-Saxon, give the easiest introduction to English of the oldest period.

Dr. Bright's editorial work consists of an Introduction especially describing the manuscripts, their interrelations, and the printed

editions preceeding this; a careful editing of the text with some emendations, and variant readings at the foot of the page; besides a few pages of Notes and a Glossary. Textual changes are indicated in all cases either by italics, or, if additions, by bracketed words,—a most commendable practice. The notes are mainly given up to indicating the close relation between the Old English and the Vulgate from which the translation was, of course, made. The glossary is concise, but ample for a book, the contents of which is so familiar. But one improvement can be suggested, and the reviewer recognizes this as a matter of personal judgment, rather than one which would materially affect the use of the book. If the paragraphing of the original text were not to be followed, we should have preferred to see the divisions of the revised version chosen rather than the old "verses."

The present edition ought to he of special value in helping to introduce the sadly neglected study of the older language into the schools. One difficulty hitherto has been that easy prose texts were not available. But this cannot longer be said, when such a neat and handy book as that of Dr. Bright may be so readily purchased. We trust, also, that the complete edition of the Gospels will not be long delayed. Such an edition is as necessary for scholarly work as this single Gospel for school use.

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ENGLISH LITERATURE.

Beowulf. Aeltestes deutsches Heldengedicht. Aus dem Angelsächsischen übertragen von P. Hoffmann. Oerlag von Herm. Liebich, Züllichau: 8vo, pp. iii, 183, 1893.

This is a book that deserves some praise and much blame. Hoffmann has given us the last and the most readable of all the different German translations of 'Beowulf'; the style is simple and easy, and the ear is not annoyed by a conscious or clumsy striving after effect. In respect to meter he makes a new departure, and uses the verse of the 'Nibelungenlied' with a rather free hand, but quite skillfully. He has a clever trick of versifying and his rime is accurate, but he lacks the true spirit of poetry, and often adds a touch that mutilates the sense or altogether mars the simple beauty of the original. For example, *pær him hel onfeng*[1] (l. 852), is rendered "die tiefe Hölle nahm ihn auf"; and again,

þæt heo þone fyrdhom þurhfon ne mihte
locene leoðosyrcan laðan fingrum,
(l. 1504-5)

is translated

"Mit ihren grausen Fängen die Brünne wollte sie,
Das Kettenhemd, durchboren, das war verlor'ne Müh'."

Such examples are very frequent, and the author shows the same lack of true feeling when the sonorous and poetical name, *Heorot*, is translated into "Hirschburg."

These are, however, minor faults and the translation in itself may be called good, very good, but it would be too much to say that it correctly represents the original or gives even a fair idea of it. In fact, Hoffmann's translation is no more like 'Beowulf' than a regiment on dress parade is like the same regiment in battle. The rugged force and picturesqueness of the original is toned down and at times entirely lost. The description of the pool on the lonely moor (ll. 1357-1376), looses half its horror in the translation. The translation is too modern in tone,—this is its great weakness. In attempting to correct the obscurity of the earlier translators our author has gone too far, and many suggestive Anglo-Saxon words (such as *beodgeneatas*, l. 343), which could be easily translated into corresponding German words, have been diluted into phrases. The epic flavor of the whole piece is adulterated, and Beowulf himself undergoes such a change of dress that we hardly recognise our old hero. Most of these faults are due to the choice of meter, which renders diffuseness of expression almost necessary, and causes the author to resort to much padding to fill out his line. He even adds some similies to the four already in 'Beowulf'; "wie Wetterstrahlen" (p. 68); "dem Strahl des Blitzes gleich" (p. 117).

The text is very well adhered to, and the author has omitted only a few lines in the last part that are mere repetitions. On the other

1 To prevent confusion, the edition of 'Beowulf' quoted is the one Hoffmann has used, viz., Grein, 1867.

hand, the 'Finnsburg Fragment' has been inserted in the body of the text after l. 1067 (Grein), and the author has undertaken "what no one before him has yet attempted," namely, to write for the 'Fragment' a beginning and an end! The following are the lines in question (p. 44):—

In Finnesburg der Feste ein Held der Warte pflag
Auf dem hohen Walle, noch nahte nicht der Tag;
Da stieg ein blutigroter Glanz empor am Meeresstrand
Als ob in Flammen stände der Himmel und das Land.

"Was zuckt und gleisst da drüben, wie ferner Blitze Sprühn?
Was leuchtet dort und lodert wie lichter Lohe Glühn?"
So sprach der junge Kriegsfürst, etc.

Then follows the 'Fragment,' and then Hoffmann's addition (p. 46):—

"Wen hat das Schwert gefressen der Streiter Dein, der jungen?"

Da sprach der edle Degen: "Nun sei dem Schöpfer Dank,
Dass meinen holden Freunden solch' schöner Sieg gelang!
Der keiner ist gefallen! *Mir* zum Gedächtnissmahl
Den Hügel türnet; denn schauen soll ich der Seligen Saal."

Hoffmann has thus kept on very safe ground, and the general utility of the translation is certainly increased by this setting.

Hoffmann uses Grein's text of 1867, and, although he says it is not his purpose to give a critical translation, still it is a pity he does not depart from Grein enough to avoid many glaring errors which later criticism has corrected. For example, he makes the cavern lighted up by the gleaming of the sword (l. 1570), and makes Grendel carry a sack over his shoulder to receive plunder (l. 2085),—and many such instances could be brought forward. To the student of Anglo-Saxon the value of this book may be said to be *nil*; beyond the Grein of 1867 the author does not go, many of his statements are extremely careless, and he shows the lack not only of the critical faculty but of a critical conscience.

In the preface he says that the translation of Simrock (1859) is 'the first which truly represents the beauty of the poem,' which might be true or not as far as he is concerned, for a line or two above he admits that he has not read Ettmüller's translation (1840), or Grein's (1857). Then after properly charactersing the translation of Wolzogen (1872), he says; "Seit Wolzogen hat Niemand, wie es scheint, den Mut gefunden eine neue Uebertragung zu wagen," entirely overlooking a translation by Zinsser[2] in 1881. In this connection should also be mentioned the revised edition of Grein's translation, published in 1883 after his death.

But the two faults mentioned above, the lack of a critical faculty and of a critical conscience, become very conspicuous in the forty-five pages of notes, which the author has added to his translation. These may be properly characterised as worthless. The fountain of the author's knowledge seems to be Simrock, only tinged with his own unreasoning sense of what might have been. Of the great mass of modern criticism the author appears to be entirely ignorant, and there is not so much as a foot-note or reference to any critical opinion throughout the book. The author gives us first a short "Geschichte des Textes" (p. 139), which is merely an abstract of Grein's 'Beowulf,' Cassel, 1867, p. 181, most of the words and phrases being identical. Hoffmann has omitted to mention this fact.

He next attempts to fix 'Beowulf' chronologically by a comparison with 'Wīdsīþ,' where some of the princes mentioned are historical, giving us in very confused form, but as an original argument, matter that has been common property since the time of Kemble. In an extended and somewhat mechanical account of early Germanic life and manners (pp. 146-164), formulated from scattered lines in the 'Beowulf,' there is nothing of much interest; it is only a fairly good presentation of what has been said much better elsewhere.

In a note dealing with the fight at Finnsburg, Hoffmann refers most indefinitely to a story in Grässe's 'Preussischen Sagen,' where, he says, "erscheint auf den Inseln der Nordsee noch ein Nachklang dieses Kampfes," from which he draws several conclusions. Upon investigation this turns out to be the old, old story. The reference to the 'Sagenbuch' is Vol. ii, p. 1012, No. 1245, "Der Meermann und die Zwerge auf Sylt," but this tale is taken from Hansen's 'Friesische Sagen,' Altona, 1858, p.

2 A portion of this only, comprising the first 837 lines of 'Beowulf,' was published in the *Jahresbericht* über die Realschule zu Forbach, 1881.

52 ff., and the whole matter of the island of Sylt is treated by Möller, 'Das altenglische Volksepos,' Kiel, 1883, p. 74 ff., where references to Hansen are given and the saga is quoted.

Hoffmann next compares the story of *Þrypo* (*Modþrypo* as he calls her) with the Anglian saga of Queen Orda (or Drida), which has been a more than twice told tale since Grein completed Kemble's discovery by the identification of *Þrypo* with Drida. Hoffmann brings this forward without acknowledging any indebtedness.

All that is told on p. 168 concerning the *Brosinga mene* can be found in Simrock, p. 185-86, although again our author does not supply the cross-reference. The same may be said of the note on *Hygelac*, p. 169; Simrock, p. 183-185, has covered the same ground. There is a long note on *Ongenþeow* (p. 170 ff. containing matter all given by Simrock (p. 191-2); the only new or original thing adduced is the almost groundless guess that the woman over whom *Hæthcyn* and *Ongenþeow* fought at *Hrefnesholt* was the sister or daughter of *Meaca*, a Merovingian prince mentioned by the 'Wīdsīð.' Hoffmann refuses to believe that the account of Sigmund's fight with the dragon has anything to do with the Siegfried saga, but thinks it is independent and original; his only reason seems to be,—"es ist eben von den deutschen Sagen sehr Vieles verloren gegangen" (p. 174).

In conclusion the author considers the poetical value of the 'Beowulf,' following the views of Simrock (p. 194-196), in the main, but departing from him in one important particular, namely, the harm done by the Christian revision. Hoffmann here takes occasion to affirm with great positiveness his belief that the Christian element is an original trait of the poem, but he fails to show that he has any right to formulate an opinion on the subject.

The author's object in writing this book was, as he tells us, a patriotic one, and he keeps this aim ever before him. He calls 'Beowulf' the "ältestes deutsches Heldengedicht," and except for two or three casual references to the Anglo-Saxon, he speaks of it as if it were an Old High German epic. This book may extend the popular knowledge of old German-ic life, for it is very pleasant reading, and so accomplish the author's avowed object,—and let us hope it may, but there can be no valid excuse for giving such careless and unscientific work to the public.

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GERMAN LITERATURE.

Geschichte der deutschen Litteratur von MAX KOCH. Stuttgart: G. J. Göschen'sche Verlagshandlung, 1893. (Sammlung Göschen No. 31.) 8vo, pp. 278. Preis M. 0,80.

THE mere fact that a scholar like Prof. Koch, the author of many important treatises on subjects connected with the German and English literatures, the editor of several volumes in Kürschner's 'National Litteratur,' and that important periodical *Zeitschrift f. vergleichende Litteraturgeschichte*, and one of the greatest authorities on Richard Wagner, is the author of the little book before us, should be warrant enough that it is valuable, and is free from the faults of most popular or concise works on the subject.

Prof. Koch's intimate knowledge of German literature and his keen appreciation of the influence of foreign, particularly of English, thought on Germany, qualify him singularly well for the task of presenting the evolution of German letters; and he has, consequently, managed to put into two hundred and seventy-two pages the maximum amount of valuable and scholarly information compatible with clearness.

The book is divided into three sections: i. Aelteste Zeit und Mittelalter, ii. Reformation und Renaissance, iii. Das achtzehnte und neunzehnte Jahrhundert, each of which is subdivided into five or six chapters. The last of these, significantly enough, is entitled, 'Von Goethe's Tod bis zu den Bayreuther Festspielen,' Prof. Koch thus giving Wagner that eminent position in German literature which is due to him, and which has hitherto been granted him only in music. At the beginning of each section and of each chapter are footnotes, which contain lists of the most important works dealing with the period under treatment. The fact that important works only are quoted will he a source of pleasure to

all teachers who have had to use books in which the authors cheerfully mention rubbish side by side with standard works, thus blurring the judgment of the student. Much as we appreciate the scholarship and discrimination shown in these notes, we cannot help sincerely regretting that Scherer's 'History of German Literature' and H. Grimm's 'Goethe' found no place in them.

The desire to give each writer his due is the controlling and a most valuable feature of the book. It becomes most manifest in Prof. Koch's treatment of Wagner and of Schack. Wherever it is possible, he insists on the immense importance of Wagner for German literature, and ranks him among the great German dramatists; to us, indeed, he is the only absolutely original modern German dramatist, as the others, even the greatest, were so largely influenced by French, English, or classic ideas. In speaking of Schack (p. 260), Prof. Koch pays a noble tribute to a man who stands for profound and healthy culture in the sense in which the Renaissancemen, or Goethe, stood for it, and who is neglected by a generation which, unfortunately, so often regards literature and art merely as records of the past. In one case, we should have been glad to see greater warmth displayed, namely, in the discussion of the Nibelungenlied (p.39); to us the Nibelungenlied is the greatest epic of the Christian era, and Siegfried as irresistibly fascinating in his way as Don Juan in his, and as characteristic a figure for Germany as the latter is for Spain.

Prof. Koch has the rare and happy gift of connecting distant phenomena. Again and again, he shows how the same forces produced similar results at different times or in different countries; for example, on p. 16, where he says:

"Der Erzählung selbst liess er [Otfried] die Erklärung *moraliter* und *spiritualiter* folgen, wie im 14. Jahrh. der Dichter der göttlichen Komödie neben der wörtlichen Auslegung eine dreifache nach dem Sinne forderte."

He betrays the same gift wherever he speaks of the treatment of Arthurian legends, or Siegfried stories, in different periods (for example, p. 35, p. 40, etc.). He is equally felicitous in contrasts; for example, on p. 15, in discussing the Heliand's and Klopstock's attitude towards the Bible, or on p. 79, in pointing out what the Renaissance meant to Italy and what it meant to Germany.

The book is a treasure-house of information, and being the work of one who masters and who loves German literature, it ought to be very welcome to teachers and to students of that literature, and ought to help along the sincere and growing interest in German intellectual life which has been manifest for several years in the United States.

C. Von Klenze.

Chicago University.

CORRESPONDENCE.

A GERMAN BORROWER OF WOTTON AND RALEIGH.

To the Editors of Mod. Lang. Notes.

Sirs:—In *Notes and Queries* (*First Series*, 9, 420) a question is raised as to a possible point of contact between Sir Henry Wotton and George Rudolph Weckerlin. It arises from the fact that in the works of the latter, the writer discovered a parallel to Wotton's well known lines "To His Mistress, Elizabeth of Bohemia": the lines begin: "You meaner beauties of the night." The writer inferred that Wotton was the borrower.

I have been unable to procure a copy of the complete poems of Weckerlin, and can, therefore, say nothing on this particular point; but in looking up the matter, I have found a still more interesting point of contact between the literatures of the two countries, in a literal translation by Weckerlin of the poem "The Lie," usually, though not certainly, attributed to Sir Walter Raleigh.

"The Lie" was an exceedingly popular poem, and is found in varying forms in MSS. as far back as 1593 (Campbell, 'Specimens,' p. 57, 2nd ed.). It was certainly in print by 1608 (Davison's 'Poetical Rhapsody,' 2nd ed. Reprint of Sir Harris Nicolas p. 24), and frequently reprinted later. Now Weckerlin lived between 1584 and 1651, published first apparently in 1618 and later in 1641 and 1648 certain 'Geistliche und weltliche Gedichte.' He lived much in London, enjoying the favor of James I. and Charles I. successively, and has

the general reputation of imitating French and English authors. Here, however, is a definite instance. I quote a couple of stanzas of "The Lie," followed by as many of *Die Lüge* (the former from 'Poems of Wotton and Raleigh,' ed. Hannah, 1845, p. 99; the latter from Müller's 'Bibliothek deutscher Dichter des siebzehnten Jahrhunderts,' ed. 1823, p. 73).

Go, soul, the body's guest,
Upon a thankless arrant;
Fear not to touch the best;—
The truth shall be thy warrant:
Go, since I needs must die
And give the world the lie.

Say to the Court, it glows
And shines like rotten wood;
Say to the Church, it shows
What's good and doth no good:
If Church and Court reply
Then give them both the lie, etc.

Geh durch die Welt, o meine Seel',
Der Welt Undankbarkeit zu sehen!
Sag' Jedem ohn' Scheu seinen Fehl,
Die Wahrheit selbst soll dir beistehen.
Kann ja die Welt nichts, denn betrügen,
So heiss sie öffentlich rund lügen.

Dem Hof sag,' dass sein' Pracht und Ehr,'
Wie faul Holz, unbeständig scheinen;
Der Kirche sag,' was ihre Lehr'
Gut heisset, ihre Werk' verneinen;
Und sagen sie: du bist betrogen,
So sag' ohn' Scham: es ist erlogen. u.s.w.

There can be no question as to the borrower in this case with the dates before us as above. Considering that the earliest published poems of Weckerlin bear the date 1618, and that Wotton's verses on Elizaheth of Bohemia were probably written about 1620 (See Hannah, as above, p. 13), before Weckerlin came to England, I think it probable that a complete edition of the German author will exhibit him a borrower of Wotton as well as Raleigh. I should be glad to have further light on this question.

P. S.—Since writing this, I notice in the last number of MOD. LANG. NOTES, the publication of a dissertation by Dr. W. Bohn, Göthengen, "Englands Einfluss auf Georg Rudolf Wecherlin": this I have not yet received.

FELIX E. SCHELLING.

University of Pennsylvania.

QUERY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Can any one inform me of the authorship and date of appearance of a poem of ten lines beginning "Though others may her brow adore," published in Palgrave's 'Golden Treasury,' p. 21 (ed. 1892)?

F. E. SCHELLING.

University of Penna.

CHAUCER.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In Skeat's edition of Chaucer's 'Legend of Good Women,' p. 70, occur these lines (=Legend of Dido, ll. 1336–40):

"Which cloth, whan sely Dido gan awake,
She hath hit kist ful ofte for his sake;
And seide, 'O cloth, whyl Iupiter hit leste,
Tak now my soule, unbind me of this unreste!
I have fulfild of fortune al the cours.'"

"Here the *cloth*," says Skeat, "answers to the Lat. *exuuiae*; and *whyl hit leste*=whilst it pleased. These three lines are a close imitation of Vergil, 'Æn.' iv. 651–3:—

'Dulces exuuiae, dum fata Deusque sinebant;
Accipite hanc animam, meque his exsoluite curis;
Vixi, et quem dederat cursum fortuna, peregi.'"

—*Notes*, p. 166.

Skeat's footnote, however, reads, "All but T. A [=MS. Trin. Coll. Cam. R. 3, 19, and MS. Arch. Selden B. 24] wrongly insert 'swete' after 'O.'"

But why "wrongly"? The omission of "swete" not only makes Chaucer blunder over a very simple Latin sentence, but leaves his temporal clause, "whyl hit leste," suspended, as it were, in mid air. This clause can modify only "swete," as the clause introduced by "dum" modifies "dulces." Dido is apostrophizing the Trojan vestments left by Æneas: "O relics, dear while (=so long as) God and the Fates permitted."

What possible meaning is there in "O cloth, whyl Iupiter hit leste"?

The omission of "seide," demanded by the metre, finds an exact parallel in ll. 879, 1538, 1761, and 2689.

C. ALPHONSO SMITH.

La. State Univ. and A. and M. Coll.

"FAR FROM THIS."

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—"John struck James? Oh, no; far from

John struck James (1)
John strike James (2)
John striking James (3)
John's striking James (4)

James struck John." Of these forms only (3) and (4) are in use. With a pronoun for John, we cannot say, as some peoples can: "Far from

he struck James
he strike James
him strike James
he striking James
him striking James
etc., etc.,"

but we say: "Far from his striking James." The uninflected "this" I have always apprehended as the analog of John in (3); "Far from this being the case" parallels "Far from John being the man." But far from this being absolute, I am ready to admit the possibility of a very different view being taken at other times and by other minds.

ANDREW INGRAHAM.
The Swain Free School, New Bedford, Mass.

THE FOUNDER OF ROMANCE PHILOLOGY.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—The one hundredth anniversary of the birth of Friedrich Diez was celebrated in a very fitting manner at Columbia College, New York, on Thursday, March 15th, 1894. The celebration was held at Columbia under the auspicies of the Romance Department, which is now a strongly manned and representative body, and no doubt was inspired by the enthusiasm of Prof. Adolphe Cohn and his associates; but the occasion was in no sense local. It was really a tribute of the Universities of America to the memory of the Founder of Romance Philology. Though the celebration occurred at the busiest season of the year, representatives of thirteen universities and colleges took part in the formal proceedings; twenty-three institutions, including Harvard, Yale, Princeton, Johns Hopkins, University of the City of New York, Cornell, Rutgers, University of Chicago, were represented by a hundred and fifty delegates; and letters regretting enforced absence and expressing sympathy and interest were received from a score of other colleges.

The celebration was opened on Thursday afternoon with an address of welcome by President Low of Columbia. Prof. A. Marshall Elliott, of Johns Hopkins University, was chosen presiding officer. The formal public exercises consisted in the presentation of tribute to the general subject which engrossed the attention of Friedrich Diez; in the presenting of reviews of the work done by the great scholar; and in the presenting of the facts and incidents of the life of Diez, as man and professor. As personal tribute to the scholar Diez, Prof. H. A. Tood, of Columbia, gave a paper on "Diez and the Study of Romance Philology." For the appreciation of the work done by Diez, Prof. Cohn, of Columbia, gave a paper on "The Life and Labors of Diez's French forerunner, Raynouard"; Prof. Samuel Garner, of the United States Naval Academy gave a paper on "One of Diez's Etymologies"; Prof. H. R. Lang, of Yale University, gave a valuable paper on "Diez and the Study of Mediæval Portuguese Poetry"; and Prof. Thomas R. Price, of Columbia, gave a remarkably suggestive paper on "The Work of Diez for English Philology."

The eleven remaining papers were contributions to scholarship in the field in which Diez most labored. Prof. E. S. Sheldon, of Harvard, gave a paper "On Anglo-French *au* for French *a* before a nasal," which announced a conclusion of special interest; Prof. J. E. Matzke, of Stanford, sent a paper on the "Pronunciation of the old French diphthong *ue* from Latin *ó*"; Prof. E. S. Lewis, of Princeton, gave a paper on the "Development of the Intervocalic Labials in the Romance Languages"; Prof. J. S. Shefloe, of The Woman's College of Baltimore, a paper on "An Etymological Glossary of the Jersey-French Dialect"; and Prof. C. H. Grandgent of the Boston Public Schools, gave a discussion of a phonetic problem, under the title "Sense or Cents." As contributions to the study of the early literature, Prof. F. M. Warren of Adelbert College, gave a paper on "The Greek Novel and the Spanish Romance of Chivalry"; Prof. A. N. van Daell, of Massachusetts Institute of Technology, sent some "Notes on Early Prose Fiction in France"; Prof. H. A. Rennert, of University of Pennsylvania, sent a study of "Some Unpublished

Poems of Hernan Perez de Guzman"; and Prof. Alcée Fortier, of Tulane University, sent a paper on "A Louisiana Folk-Tale in the Creole dialect," which was read, in the absence of Prof. Fortier, by Prof. Cohn. Two very valuable contributions were given by Prof. A. M. Elliott, of Johns Hopkins Univeriy, presenting the results of a study of "The Source of one of the Marie-de-France Fables," and by Prof. G. L. Kittredge, of Harvard, who answered the question "Who was Sir Thomas Malory?" Prof. Kittredge appears to have found Malory beyond a reasonable doubt and has earned the thanks of students by clearing up a mystery.

At the close of the exercises Professor Elliott presented the Romance Department of Columbia with a photograph of the house at Giessen, in which Diez was born, decorated as it was on the day of Diez's University *Jubilæum*, at which Professor Elliott was present. Professor Cohn presented a letter of congratulation addressed to the University of Bonn to which was set down about one hundred and fifty signatures. It ran as follows:

To the Rector and Senate of the University of Bonn,

The undersigned, representatives of American Colleges and Universities gathered at Columbia College to celebrate the one-hundredth anniversary of the birth of Friedrich Diez, wish to congratulate the Rhenish Frederick William University upon having so long numbered among its respected Professors the illustrious founder of Romance Philology. New York, March 15th, 1894.

After the formal exercises the delegates were most hospitably entertained by President and Mrs. Low at a reception at the President's house, and this courtesy was followed by a less formal though not less enjoyable hospitality, *Souper-Kneipe*, offered by the Romance Department of Columbia.

In his letter of regret Professor Huss of Princeton said:

"Die von Ihnen veranstaltete Feier des hundertjährigen Geburtstags von Friederich Diez ist mir ein unverkennbares und höchst erfreuliches Symptom für das Fallen nationaler Schranken auf dem Gebiete der Wissenschaft."

I have no doubt that all the delegates present heartily agree with Professor Huss, and that they rejoice that the celebration was in every respect so successful.

FRANCIS H. STODDARD.
University of the City of New York.

BRIEF MENTION.

The *Open Court* Publishing Company of Chicago has reprinted in book form (as vol. i, no. 3, of the "Religion of Science Library," November, 1893), 'Three Lectures on the Science of Language' by F. Max Müller (cf. MOD. LANG. NOTES, vol. v, pp. 61–62), together with a Supplement entitled, "My Predecessor," an essay on the genesis of the Science of thought, originally Published in the *Contemporary Review*, vol. liv. The subjects treated in these lectures are as follows: 1. Man and Animal. No mystery in Language.—2. Analysis of language. The Lesson of the Science of Language.—3. Thought thicker than Blood. The Cradle of the Aryas. The Importance of Sanskrit. 112 pp.; price, 25 c.

As no. 4 of the same library (January, 1894), the Publishing Company named above has issued an authorized English translation of Professor Th. Ribot's interesting work, 'The Diseases of Personality' (cf. MOD. LANG. NOTES, vol. vi, p. 191). 157 pp.; price, 25 cts.

We desire to call special attention of Romance and English students to the second edition of a valuable catalogue of dissertations, etc., published seventeen years ago by Professor Varnhagen, of the University of Erlangen. The altered title runs: Systematisches Verzeichnis der Programmabhandlungen, Dissertationen und Habilitationsschriften aus dem Gebiete der romanischen und englischen Philologie sowie der allgemeinen Sprach- und Litteraturwissenschaften und der Pädagogik und Methodik. Von Herman Varnhagen. Zweite vollständig umgearbeitete Auflage, besorgt von Johannes Martin.

In this edition we have almost an entirely new book; the Introduction of the first issue has been materially shortened, but little change has been made in the arrangement of the material which is distributed in the following general categories: 1. Die Sprach- und Litteraturwissenschaft überhaupt (pp. 1–33).—2. Die Romanische Philologie (pp. 35–163).—3. Die Englische Philologie (pp. 164–200).—4. Pädagogik und Methodik (pp. 227–260). A complete Register closes the work that represents no less than three thousand four hundred and fifty-three titles. Leipzig, Koch's Verlagsbuchhandlung, 1893. 8vo, pp. 296.

PERSONAL.

Dr. J. D. Bruner (cf. MOD. LANG. NOTES, vol. viii, p. 256) has just been appointed Professor of the Romance Languages in the University of Illinois, Champaign.

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MODERN LANGUAGE NOTES.

Baltimore, May, 1894.

TENNYSON'S "IN MEMORIAM."

"'In Memoriam' is rather the cry of the whole human race than mine. In the poem altogether private grief swells out into thought of, and hope for, the whole world. It begins with a funeral and ends with a marriage—begins with death and ends in promise of a new life—a sort of Divine Comedy cheerful at the close. . . . . It is a very impersonal poem as well as personal."

These words of Tennyson furnish the point of view from which the accompanying matter-analysis of "In Memoriam" has been made. The poem is regarded as essentially a lyric. It tells of the great chastening sorrow of the poet's life; but in the poem the particular becomes the universal—a universal, however, in which the particular is absorbed, not destroyed. As Stopford Brooke says: Tennyson felt the loss of his friend: he felt the loss of all the friends of the whole world. The poem, notwithstanding many philosopher-critics to the contrary, is not a reasoned system of philosophy. Its subject is not an abstract, but a concrete one—the development of the poet's own character—and the result reached is a poetic, not a scientific one. The development is an organic growth, not a logical process.

The progress of the poem to the final result is marked by three well-defined stages; and the result is reached through six main streams of development—Feeling, Thought, Memories, Communion, Apologies and Dreams. Of these the most important is Feeling. The stages in the feeling are indicated by changes in Time and Place. Though the main result of the poem is essentially emotional, yet novelty is added by presenting a philosophical aspect of the grief. This line of development is indicated in the column designated Thought. The impelling cause of the poem is the desire for reunion with the lost friend: "Memories" serve as a comfort and inspiration to him until the desired communion is attained. The Apologetic-poems serve a double purpose: they are a defence of his song against different classes of objectors; and also indicate transitions in the poem.

The "Dreams" are yet another class which forms an integral part of the organic development: In the first (iv), the poet sits "within a helmless bark," and looks vainly back to the dead Past for his friend. In the second (lxviii–lxxi), he sees "the divine thing in the gloom" of the Present. In the third (ciii), at the summons of his friend, he joins him on the Sea of Eternity. These dreams, or visions, indicate the onward movement and advance of the poem. The man rises from living in the past, through the present, upward to self-enfolding the large results of the glorious future. They are the mystic shadowingforth of the whole course of the poem.

Prologue and Epilogue.

"I trust he lives in Christ, and there
I find him worthier to be loved.

. . . . . .

That friend of mine who lives in God,—
One God, one law, one element,
And one far-off divine event,
To which the whole creation moves."

These several lines of thought converge in the Prologue and Epilogue—the Prologue giving the result in its more personal, the Epilogue in its more universal or cosmic aspect. In these the

"answer is given to the problem of sorrow for the loss of those we love—to the cry of the breaking heart all over the world—immortal life in God who is immortal love, and, therefore, immortal life; immortal development—immortal union with all we love; the never-ending evolution of all into more and more of perfection."

The universe—past, present and future—becomes to the poet a seamless robe woven in the loom of Love.

An analysis of any poem can but serve as a word along the way. Poetry speaks best for itself. An idea of the true *poetic* unity of "In Memoriam"—its symmetry and beauty—can be gained only from a diligent and sympathetic study of the poem itself.

ANALYSIS OF "IN MEMORIAM."

"A grief, then changed to something else."

	Feeling.	Thought.	Memories.	Communion.	Chorus-Poems.	Dreams.
	Time. Place.					
	I-XX. The Shock. Yew tree ii.					iv.
					The ministry of Song.	
	Arthur's home vii.					
	ix-xvii. The bringing home.			vi-xvii. Parted	v. viii.	
	The grave xviii.					
	xxi-xxvii. Love and Loss.				xix-xxi. xxxviii.	
The Present in the Past.	**xxviii-xlix. Sorrow touched with Joy.**	xxxi-xxxvi. Is my friend immortal?	xxii-xxv. That fair friendship.	xxii-xlvii. The bond of Memory.	Subject of the Song.	
"To know the change and feel it, When there is none to heal it Nor numbèd sense to steal it, Was never said in rhyme."		Answer of Love and Revelation.			xxxvii.	
	xxviii-xxx. Christmas.				xlviii-xlix.	
	xxxviii-xxxix. Spring.	xli-xlvii. Has be Individuality?		l-lii. Am I worthy?	A nobler Song.	
	Yew tree xxxix.			lx-lxii. His diviner sphere lxiii-lxiv. My low estate. lxv. Love's solace.	lvii-lix.	
					Love the Motive.	
	l-lxxi. Love and Faith	liii-lvi. Nature's Reply—Faith's Protest.			lxxiii-lxxvii.	lxviii-lxxi.
	lxxii-cii. Peace and Hope					
	lxxii. Anniversary. lxxviii. Christmas.					
	lxxxiii. New Year.			lxxix-lxxxii. The voice that is still.		
The Past in the Present.					lxxxviii.	
"Love's not Time's fool."	lxxxvi. Spring.		lxxxiv-lxxxix. The flowery walk of letters		A "secret joy."	
	xcix. Anniversary.			xc-xciv. Spirit, Come!		
	c-cii. Leaving home.		xcv-cii. His stronger faith			ciii.
	civ-cxxxi. A Glorious Hope					
	civ-cv. Christmas. cvi. New Year.					
	cvii. Anniversary.	cxviii-cxx. Man the crowning work of Time.	cix-cxiv. His sweet perfection.			
The Future in the Present.						
"Ring in the Christ that is to be."	cxv. Spring.					
	Arthur's Home cxix.	cxxiv. "By faith alone."		cxxii-cxxiii. Re-united.	cxxv. "Love breathed the song."	
	Hope and Love.	cxxvii-cxxviii. "All is well."		cxxiv-cxxxi. Full communion.		

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ENG. LUNG: *GR.* γλῶσσα[1]: *LINGUISTIC CONSERVATION OF ENERGY.*

No satisfactory explanation of Grk. γλῶσσα has been made. It has a distinct congener in γλωχίν 'a projecting point' <'tongue.' We can then reconstruct for these words a Greek stem-background *γλωχ-.

Still another group of Greek words clusters in λιχμάω 'lick out the tongue.' For this we can assume a stem *λιχ-.

Can we bring these two stems together? By doing so we arrive at a root *ĝligh- with a by-form *ligh-, arising in certain syntactical collocations.

In the *√*ligh* we have a perfectly well-known Aryan root. Its belongings may be found in Prellwitz 'Et. Wort. d. Gr. Spr.,' s.v. λείχω.

Kluge, s. v. *Zunge* (Davis's translation), remarks that "Zunge should be lit. 'that which licks.'" This is the sense we find by the above grouping.

The vocalisation of γλῶσσα is, so far as its root-syllable is concerned, *ĝl̥gh-.

Greek offers another parallel to this formation. Σπλάγχνα, 'in'ards,' σπλήν 'spleen' derive from a stem *spligh- as Sk. *plihan*, Lat. *lien* 'spleen' show. In σπλάγχνα and σπλήν the ε-vowel of the root has been lost, and in σπλάγχνα we have a stem σπλ̥χ-. The same thing is seen in γλωχίν <*√*ĝligh-*. The explanation seems to me to be that a highly sonant and vibrant *l* won over the weakly sonant—*l̥*-.

We reach now the conception of a √*ĝligh*‖*ligh* 'lick.'

To this root we may refer Greek γλίχομαι 'desire eagerly' <'pant for.' Γλίσχρος, 1. 'sticky' 2. 'gloating'; for example, γλίσχρον βλέπειν 'to look gloating': that is, 'panting,' 3. 'greedy' <*γλιχσρος (?) or <γλιχ+σκ-+ρο- (cf. Lat. *posco*>*porc-sco*: *proc-us* but see Brug. 'Gr.' ii, §1030).

Hesychius furnishes us with still another member of this group γλιχός· φειδωλὸς καὶ γλίσχρος, οἱ δὲ πολυπράγμων, περίεργος 'busy-body' the 'man o' the tongue.'

How does this root appear in Sanskrit? Besides the √*lih*‖*rih* is a root laid down by Whitney as √*jeh*, but probably to be laid down as √*jih*. Whitney defines √*jeh* as 'loll,' 'pant'; *jihmá-* of the 'darting' of the eye is correspondent to λιχμάω of the 'darting' of the tongue.

How do we explain the forms *jihvā* 'tongue,' √*jeh* 'pant,' *jihmá* 'darting'? They should appear as **jlih-*. The first possibility of explanation is that beside the forms of *ĝligh*‖*ligh* there grew up forms in *jigh* by a process the opposite of syncretism. But another explanation is this, **jlihvā* was felt to be in relation to √*hvā* 'call,' and became *jihvā* by popular etymology as a reduplication of √*hvā*. This occurred in the Indo-Iranian period, whence Avestan *hizva*: *jihmá-* and √*jeh* followed the lead of *jihvā-*.

Lat. *ligula* 'skimmer, spoon' got its name perhaps from its tongue-shape. So in Sk. *juhū* 'tongue,' 'flame-tongue.' 'ladle' we are to see a popular association with √*hu* sacrifice. *Juhū* was specifically the 'sacrifice ladle'; German *Löffel* is perhaps to be connected with *Leber*, cf. *infra*.

The Lat. word *lingua* 'tongue' we must now explain out of **glingua*. What becomes then of the form *dingua* reported as Old Latin? It is a sometime affection from Lat. *dens* 'tooth.' The tongue and teeth are certainly contiguous parts of the body. I accept very cheerfully Bloomfield's explanation of πούς as affected in its vocalisation by ὀδούς (*Am. Jour. of Phil.* xii, p. 2f.), and I add to the same group οὖς 'ear' (cf. Lat. *auris*), and possibly οὖθαρ 'udder' (cf. Sk. *ūdhar*) was helped to its orthography in the same manner. The question is one of orthography after all, not of phonology. The element of orthography must be considered in language study. Certainly,

1 Prof. Collitz, of Bryn Mawr, is about to publish an etymology of γλῶσσα, in which he too reaches the base *ĝligh*. It happened that when Prof. Collitz mentioned his etymology to Prof. Bloomfield, of Johns Hopkins, he already knew of mine, communicated to him and Prof. Gildersleeve in the Spring or Winter of 1893. Prof. Collitz and I agreed that we should each publish our work, knowing nothing of the other's except that we both refer γλῶσσα to a base *ĝligh*.

Homer and the Vedas were submitted to the minutest grammatical handling. Altogether unwarranted by any known language conditions is the assumption that Greek, Latin, Sanskrit, Gothic and so on, employed but one letter to represent one sound, and that one letter always represented the same sound.

Latin has a large group of congeners of this root. First I note *limus* 'darting sidewise' (of the eyes)=Sk. *jehmá*—same meaning. *Lividus* 'bruised,' *livor* 'a bruise' are further congeners; *lividus* meant 'licked.' The words derive from an animal's licking hurts and sores on the young. A mother of the human species still kisses (licks) a child's hurt to make it well. *Lividus* I define by 'licked.' It is a ptc. (cf. my explanation of *splendidus*, *Am. Jour. Phil.*, vol. xiii, p. 475) to *-liviscor* in *obliviscor*, which means to 'lick over.' The term may have originated from very early picture writing before the close of the Aryan period. I am not able to suggest any representatives of this meaning in other languages.

We may write for the Latin root of *ob-liviscor* **liv-*; a comparison of *jihvā́* and *lingua* enables us then to reconstruct <**li̯ĝhw-*.

Is Lat. *lītera* 'letter' a result of popular etymology? if *obliviscor* meant to 'lick over,' 'erase,' 'forget,' then in the decomposite *lītera* we have perhaps that which was 'licked over,' and 'erased,' Hom. 'Il.' 6,169 *γράψας ἐν πίνακι πτυκτῷ*, etc., seems to vouch for very early writing, whether word-writing or picture-writing is immaterial. The Assyrian tablets show a knowledge of writing in a much remoter antiquity, and we can hardly doubt that this knowledge was caught up by the non-semitic and contiguous Aryan peoples, perhaps even before the breaking up of the Aryan people. The relation of *lī-te-ra* to its root *lĭv-* is that of *vī-ta-* to its root *vīv-*.

Ob-li-no 'lick over' is possibly a new-made present after such an analogy as *situs.* : *sino*= *ob-li-tus* : *oblino*; note also *sīv-i* and *līv-i*.

Further Latin forms that may be assigned to Aryan **ĝli̯ĝh-* 'lick,' are *līmax* 'snail' *līmus* 'slime' and *sa-līv-a* 'spittle,' used also of the slime of slugs and snails. In *salīva* we have possibly a popular association with *sal* 'salt,' suggested because of the slight saltiness of the saliva itself, or because salt makes a marked flow of saliva. It is possible that *salīva* is <**sm̥-līv-a* (cf. my forthcoming studies in Agglutination of a discussion of the phonetics involved).

We are now able to make a better definition of *līmare*; the idiom *limare caput cum aliquo* (Pl. 'Merc.' 3, 1, 40; 'Poen.' 1, 2, 82) is defined, incorrectly perhaps, as 'kiss' <'rub' (L. & S., s. v., I B. 2.). If the sense in those passages is not sexual an easier derivation is <'lick.' In such phrases as *stilus ornat ac limat* ('Cic., de Or.,' 3, 49, 190) we see a trace of the meaning 'erase' in *oblino*, *obliviscor* (*supra*). In *līma* 'file,' *līmāre* 'to file' we have the characteristic motion of *λιχμάω* 'dart out the tongue.'

Limus a 'purple-trimmed girdle or apron,' and *limbus* 'fringe, belt' probably got their meaning from tongue-shaped pinked, or embroidered escallops. *Limbus* is in the same phonetic category as *ambulare* in whose *-mb-* Bugge (Bezz. *Beitr.* xiv, p. 62) sees *-ŋg-*, comparing *ἄγγελος*.

Lambo 'lick' is for **gl̥ĝhw*, and *λαφύσσω* 'swallow greedily' can be brought into the same group. It is hard though to separate *λαφύσσω* from Sk. *jṛ́mbhate* 'open the mouth wide,' 'yawn.' Perhaps we are to assume with Hillebrandt (in a recent number of KZ.) that the velars exhibit occasional labialisation in Sanskrit. Note also, *jámbhaka-* 'swallowing.'

The old Latin *clingere* belongs, perhaps, to this group being an orthographic confusion for **glingere*. According to the Lexicon of Forcellini (Corradini) the following explanations of *clingo* have been offered: Paul, 'Diac.' p. 56. 13. Müll. *clingere*, *cingere* a Graeco *κυκλοῦν* dici manifestum est. *Al. leg.* a Graeco *κλείειν* quod est claudere. Sic in Gloss. Isid, *clingit cludit.* Voss tamen in Etymol. magis placet ut clingere sit crebro corporis motu imitare motacillam <'waggletail'> quae *κίγκλος* dicitur, quia in uno MS. Paul. Diac. pro *κλείειν* invenit *κικλεῖν*, et in aliis *κιγκλίζειν*.

We saw above that *limbus* 'fringe' and *limus* 'a purple-trimmed belt' were derivatives of **gli̯ĝh-*. *Limus* is defined by Serv., 'ad Verg. Aen.,' 12.120, Haec autem vestis in extremo sui purpuram limam, id est, flexuosam habit, unde et nomen accepit. Now if in *cingulum* 'girdle' for **clingulum* (as *cingere* for *clingere*)

we see the same sematology as above in *limbus*, *limus*, then in *cinctus* we are to see a participle to a noun **cingus*, **clingus* 'girdle.' From *cinctus* a verb was created like *vinxi*, *vincio*: *vinctus* 'bound,' *cingo* retained its *g* because of *cingulum*.

Glisco, I also refer to this group <*ĝlîĝh-sco*. According to Servius on Vergil 'Aen.,' 129: "adhibebant praecipue de incremento ignis." We speak in the same metaphor of "tongues of flame," and "licking flames." In Stat. Th., 1.107 sanie gliscit cutis we have the sense of *livor* 'brúise': the skin is sticky, smeared with gore.' In Col. 7. 1. 1. asellus paleis gliscit 'the ass devours straw' we have the same development of meaning as in Grk. λαφύσσω. In Plautus, 'Capt.,' 3.4. 26 gliscit rabies expresses the same idea as vs. 18 *ét* illic isti qui *ín*sputatur mórbus interdúm venit —the epileptic's foaming at the mouth, cf. *salîv-a* as explained above. *Gliscere* also means 'pant' 'ardently long for' like γλίχομαι explained above.

I now turn to the Slavic forms of this group, and first O.Bulg. *j-ęzykŭ* 'tongue.' We might have expected **zęzykŭ*, like *jihvā* or **lezykŭ*, like Lith. *lẽžuwis*. Why this unlooked-for form? Certainly Bezzenberger's explanation (*Beitr.* iii, p. 134f.) when he weakens his supposed √*dengh*: *dngh*, and then drops the *d* comparing O. Bulg. *bŭna*<**bŭdna* does not satisfy in any case, for there is no real warrant for weakening the root to that form (cf. *infra* Goth. *tuggo*).

I believe that in *językŭ* we have an affection from *jętro* 'liver,' *jędro* 'testiculus.' That tongue and liver should affect one another is on *a-priori* grounds plausible enough: they have a general likeness in appearance, and are both edible inmeats. A comparison of 'Il.' 1. 457–374 with 'Od.' 3. 332–344 shows a substantially similar employment of γλῶσσα 'tongue' and σπλάγχνα 'haslet' in the sacrificial feast. (Cf. Stengel in Iw. Müller's 'Handbuch' v, 3, p. 79.)

A step further seems to bring us now to the etymology of Aryan *je-kṛ-*<*t*>- 'liver.' Grk. ἧπαρ was used for the seat of the affections, and as a mortal part of the body. This use is foreign to Sk. *yákṛt-* and seems to be late in Latin, and, probably, due to Greek influence. The similar use of the term *liver* in the early English ballads (lamented by the poet Watson in his Introduction to 'Lyric Love') may also be set down to Renascence influence. Beside ἧπαρ Greek has ἦτορ 'heart,' used by Homer in the sense of καρδία, but located at 'Il.' 20,169 ἐν κραδίῃ (bosom?); I explain ἦτορ for ἧτορ, and make it a by-form with dentalisation of the so-called 'Velar.'

The loss of the rough breathing in ἦτορ is explained by the grammatical handling of the poems. This dead word (imitated from Epic by Simonides, Pindar and Aeschylus) was brought into connection with ἦτρον 'abdomen.'[2]

Homer also uses for 'heart' κῆρ, Gen. κηρός, and καρδίη; and ἧπαρ as the seat of kindly feelings, and the seat of life, we ought to define, like ἦτορ, as 'heart.'

The beating of the heart in times of excitement must have been a primeval perception in man and particularly in woman. This is attested by Hom. 'Il.,' 10.94. Κραδίη δέ μοι ἔξω στήθεος ἐκθρῴσκει. Doubtless, from this

2 Prellwitz 'Et. Wort. d. Gr. Spr.' separates ἦτρον 'abdomen' from ἧτριον 'warp.' In this I cannot follow him. We have the same sematology in O. Bulg. *jádro* (1) sail, *jadro* (2) fold of a garment (Lat. *sinus*), and in a modern Slavic language 'great net' (cf. Mikl., 'Et. Wort.,' s. v.). The same sematological conditions obtain in Latin *sinus*, which I connect with Eng. *sinew*. The earliest usage of *sinus* seems to be of the bag of a net, made stronger, presumably, than the outer parts, that is to say, made of sinews. From this bag-shape were the words extended to the bellying sail, and to a fold in a garment.

The words grouping about German *ader* (cf. Kluge, s.v.) mean 'sinew, vein,' but also 'bowels.'

Returning to the Greek forms ἧτριον 'warp,' ἦτρον 'abdomen,' we see that they can be united about the notion 'sinew.' Does Greek furnish another congener? Yes, in ἔθειραι 'horse-tail crests,' 'hair,' and in the Hom. ιπ. λεγ, ἀλωὴν-ἐθείρῃ, Φᾶ 347, which, when compared with 'Orph. Arg.' 932 χρυσέαις φολίδεσσιν ἐθείρεται, 'he iscovered with golden scales,' seems to mean 'gather in the harvest' (into bags) or 'bind the harvest' (for the threshing floor).

From these considerations a connection between ἔθειραι, Slav. *jadro*, Germ. *ader* seems every way justified, In that case in the play of influences between an *ηθρο, 'abdomen,' and *ἦτορ 'heart' the resultant was ἦτορ and ἦτρον, and back of the diminutive ἧτριον 'warp' an *ἦτρον 'warp' would lie.

The so prevalent sematology represented in this group seems to repeat itself in *ve-lum* 'sail' and *ve-na* 'vein.'

We may infer that this Sematology was European, if not Aryan.

physiological fact came the location of the feelings in the heart.

The chase and war gave evidence that the heart was the seat of life, cf. 'R.V.' 1.24.8 *hṛdayāvídh-* 'piercing the heart.'

The Aryans had located the seat of love in the heart. This is shown by a comparison of Sk. *çráddhita-* Lat. *crēditus*, and Grk. *χρηστός* (not in Homer) 'trusted,' 'trusty,' cf. Lat. *creditor*: *χρήστηρ* 'creditor.' In *χρηστός* we have transfer of aspiration from *κρηϑ+τρο-*< *κρηδ+ϑτο*, cf. the Sk. ptc. to *dā*, *°tta*, (Wh.², 955 f.). No argument can be brought against this from Homer's not using *χρηστός*, for he had *πιστός* 'trusty' in the same metrical and notional value.[3] I explain, therefore, Greek *ἦπαρ*, *ἧτορ*, as 'heart- *par excellence*' <'*the heart*': *κῆρ* 'heart.' In Sk. *yá-kṛt*, Lat. *jecur* we have the definite article *ye-* Grk. dem. *ὅς*. This use of *ya-* is well-known in Avestan and Sanskrit.

The long quantity of *ἦπαρ* is due to *ἧτορ*, cf. O.H.G. *ādara* (Kluge, s. v. *ader*), and we have seen how *ἧτορ* has been affected by *ἦτρον*.

English is full of warrant for the attachment of the article to the noun, and conversely of the detachment of initial consonants from the noun. I cite *for the nonce=for then once*, *tother=the+tother* out of *that other*. C. P. G. Scott (in *Trans. Am. Phil. Soc.* for 1892) has brought together 161 cases like *a newt* for *an ewt*, and thirty-one cases like *an adder* for *a nadder*. Hopkins, *Proc. Am. Or. Soc.*, 1892, p. clxxvi, has brought together a conclusive statistic for the comparison of Sk. *áhar* with Germ. *tag*, by showing that it is prevailingly preceded by *yád*, *tad*, etc., thus *yád áhar* is for *yád dáhar*. This we are to conceive, perhaps, as **ya-da-har*. We have a similar phenomenon in *ὄημερον*, *τημερον* (out of *syĕ̄°*‖ *tyĕ̄°*), and in *hŏ-die*, 'to-day.' Possibly, we are to explain *ἡμέρα* as **ἡ-μερα* (out of *sĕ̄°*), 'the *clear* (of the day).' We could then equate with it *meri-dies* and compare *merenda* 'an afternoon feast.' J. Schmidt's comparison of Germ. *sommer* (cf. Kluge, s.v.) gains in point by this definition. Comparable also, is *ἥμερος* a 'domesticated (serving) animal' with *mereo* 'serve.'

The objection remains that Sk. *çrad-* shows a palatal, and *já-kṛt-* a velar. But this difficulty arises on many sides (Brug., 'Gr.' i, §467). Bezzenberger in his *Beiträge* (vol. xvi, p. 234 f.) has offered a solution by setting up a third guttural row to catch the exceptions from the other two. A less complicated statement will be that our Aryan savage ancestors did not uniformly develop their *single* guttural series into palatals and velars, and among their other fetishes they did not have one entitled the *Inviolability of Phonetic Law*.

More like the tongue in color than the liver are the lungs. That liver and lungs are very closely associated any one will be willing to admit. They are associated in the compound terms *σπλάγχνα*, *viscera*, 'haslet.' I cite from the Ancient Ballad of Chevy Chase vss. 49–50.

> "Thoroue lyvar and longs bathe
> The sharp arrowe ys gane."

In the Modern Slavic languages *jentro* 'liver' in combination with adjectives meaning 'soft,' 'white' (cf. Miklosich, 'Etym. Wört.,' s. v. *jentro*) means 'lungs.' So Eng. 'lights' has come out of the phrase *light liver*. Ger. *die leichte leber*.

In Goth. *tuggo* 'tongue' we have the same affection from *tunthus* 'tooth' as in the Latin *dingua* to *dens*. Did Germanic retain the form *lu(g)go* lying back of the analogical form *tuggo*? It did, and in a sematology already witnessed in the discussion of O. Bulg. *języků*. The common Germanic word of which Eng. 'lung' is a representative has in Gothic the reconstructed form **luggo* (cf. Kluge, s. v. *Lunge*).

In this preservation of 'lung' in a special sense we have a most satisfactory evidence of adaptation to new senses of previously existing material, and this I would call Linguistic Conservation of Energy.

We are now able to see the reason of German *leber* beside Lat. *jecur*. The *l* derives, not from Joh. Schmidt's *lyĕk*, etc., but is picked up from '*lunge*' (cf. 'lyvar and longs') above cited; alliteration, of course, had a hand

3 Brugmann ('Gr.' i, §507 rejects *crēditus=çrád-dhita*, because of the tmesis of *çrad+dhā*, but that only implies the analogy of *çrad-dhita* with *ā-hita-*, etc. O. Ir. *cretim* seems capable of explanation in the same way as Grk. *χρηστός*. Its. pret. act. 3d sg. *ro-chreit* is formally just what the pass. would be (cf. Wind., 'Ir. Gram.,' §§265, 324), represents, that is to say, the ptc. in *-to-* (cf. Brug., 'Gr.,' ii, §79), that is, *cret <cred+tto*.

in this. But we can go farther than this in the explanation of *leber*. Kluge, s. v., gives a Germanic ĭ-vowel, and this *lĭb- may derive from *lig̑hw-*, and its *-r* suffix be a remnant of the old lost word for 'liver' corresponding to Lat. *jecur*. This treatment of *ġhw‖ǯh* is seen also in Ger. *abend*; Eng. even-(ing): Sk. ahan- 'day' (cf. *supra*). We have a similar treatment of -b- in Ger. *Eben*, Eng. *even*: Lat. *aequus*. The gradation is á‖ai.

If we may regard German *lende* 'loins' as borrowed from Slavic we have an explanation to our hands for O. Bulg. *lędwĭ* as a bit of conservation and adaptation. *Lędwĭ* means 'kidneys,' 'loins.' If the association of liver, lungs, heart and kidneys in the haslet with the tongue as a generally similar and edible inmeat be a natural one, so we might expect 'kidneys' to be linguistically corrected with 'tongue.' The nasalisation in *lędwi* may have been the first stage in the affection of the early Slavic representation of *lig̑h*; and *-dwĭ* for **-gwĭ* is possibly an affection from *jędro* 'testiculus,' *jętro* 'liver.' In Lat. *lumbi* 'loins,' 'genital organs,' we have, perhaps, the same development of meaning. For the group *-mb-* cf. *lambo* above.

I note, finally, that in O. Bulg. *jętro* we have, perhaps, the original Aryan word for liver. From Sk. *yákṛt* Gen. *yaknás*, Gr. Gen. *ἥπατος*, we can assume an early Slavic *je-kn-t-* and a *je-kr*. These, by contamination, would result in a stem *jętr-*. Cf. Lat. *jecinoris*. Miklosich, s. v., refers the form to Gr. *ἔντερον* 'in'ards,' as a borrowing.

Perhaps, O. Bulg. *lŭgati* 'lie,' ought to be referred to *lug̑hw-*<(*g*)*l̥g̑hw*. We might then explain Gothic *lugum* 'we lied,' *lugans* 'lying' as borrowed words, to which the forms *liugan*, etc., have been analogically created. The sematology involved is that of Germ. *Zungeln* defined by Sander's Wört., s. v.: Schlangenhaft falsch sein und wirken, nam: von einer hinter scheinbarer Harmlosigkeit sich bewegenden lauernden Bosheit. The much-talked-of Euripidean line, 'Hipp.' 612:

ἡ γλῶσσ' ὀμώμοχ' ἡ δὲ φρὴν ἀνώμοτος,

is commonly warped to this sense. English two-tongued may also be brought in evidence, and Sk. *jihmá-* means 'false,' 'treacherous.'

For the *√ġlig̑h* it seems as if we could almost go back to its physiological origin. The tongue makes no more characteristic noise than the implosive sound produced by fitting the tongue close to the palate, and then drawing it very suddenly down. I have made the sound for a number of people and have asked them to pronounce it. The invariable answer has been 'click.' The Aryan explosive rendering of this implosive sound was *ġlig̑h*. The meaning 'lick' was subsequent to 'tongue.' I attempt to bridge the connection of noun and verb in my studies in Agglutination which will be summarized in the *Proceedings of the Am. Or. Soc.* for 1894.

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"EARTH UPON EARTH."

THE stanzas published by Dr. W. P. Reeves under the title "Earth upon Earth" in MOD. LANG. NOTES for April (ix, 204) consist of two distinct documents: (1) the poem "Earth upon Earth" (seven stanzas, twenty-eight verses), and (2) the lines "Whoo soo hym bethowght," etc. (vv. 29–31 in Dr. Reeves's numbering).

The second of these documents was long ago published by Thomas Wright, 'Rel. Ant.,' i, 235–236 (repeated in Mätzner, 'Altengl. Sprachpr., Poesie,' p. 51). *Bede* in Dr. Reeves's text is not "prayer," as he interprets it, but a bad form for *bedde*. In several other particulars Wright's text (Arundel MS. 292) furnishes better readings than those of the Stratford scroll. A similar scrap is in 'Rel. Ant.' i, 160.

The poem "Earth upon Earth" has been several times published. The Stratford text is given by Longfellow (apparently from R. B. Wheler, 'History and Antiquities of Stratford-upon-Avon,' p. 98)[1] in 'Outre-Mer' (Père

1 See *Notes and Queries*, 3rd Ser., i, 389,

I have not seen Bateman's volume. The title-page, as given in the British Museum Catalogue, runs "The Five Wounds of Christ. A Poem. From an ancient Parchment Roll. By William Billyng. Manchester, 1814." The volume is a quarto and but forty copies were printed. Dr. Furnivall, with much probability, conjectures that Billyng was the copier not the author of "The Five Wounds" and the other pieces (including "Earth upon Earth") found in the roll (see his remarks in *Notes and Queries*, 4th Ser., iii, 103). As to the MS., which Bateman dates "about the reign of Henry V.," see Jewitt, *id.*, p. 229.

la Chaise, note). Another text was edited by William Bateman in 1814. From Bateman, Montgomery reprinted the poem in his 'Christian Poet,' 3d ed., p. 58 (see *Notes and Queries*, 1st Ser., viii, 110). Robert Thornton's MS. (about 1440) contains a version corresponding in general to the first five stanzas of the Stratford text. Thornton's copy has been twice printed (in Perry, 'Religious Pieces in Prose and Verse,' E. E. T. S., 1867, no. x, p. 95, and in the revised edition of the same, 1889, p. 96). A longer version consisting of twelve stanzas has been edited by Furnivall ('Hymns to the Virgin,' etc., E. E. T. S., 1867, pp. 88–90) from Lambeth MS. 853. The Lambeth version has all the Stratford stanzas. Parts of "Earth upon Earth" have been rather often utilized as epitaphs (see *Notes and Queries*, 1st Ser., vii, 577, viii, 575; 3rd Ser., i, 389, ii, 55; Milledulcia, 1857, p. 258).

A much older English poem on the same subject, with the corresponding Latin ("Terram per injuriam cum terra lucratur"), has been at least twice printed (from MS. Harl. 913),—by Wright, 'Rel. Ant.,' ii, 216–218; by Furnivall, 'Early English Poems and Lives of Saints,' Philol. Soc., 1862, pp. 150–152. There are some striking resemblances between this and "Earth upon Earth," and it is not improbable that the earlier poem inspired the later.

Of the three Latin leonines cited by Dr. Reeves (col. 205)—

> Sede se[de]ns ista judex inflexibilis sta
> Sit tibi lucerna lex lux pellisque paterna
> A manibus reuoces munus ab aure preces—

the following verses are evidently a translation:

> ȝis[2] is ȝi sete, domes man,
> ȝif rihtful dom ȝif ȝow kan;
> Wiht ȝin hond tak ȝow no gifte,
> Ne for bisekiug doi non unriht;
> Lawe and lfht is ȝi faderis fel,
> Loke on ȝat and deme wel!
> —'Rel. Ant.,' ii, 120 (from Harl. MS. 2316).

The second stanza of the Scottish poem printed by Dr. Reeves in col. 206 corresponds to st. i of the "Song" edited by Halliwell, 'Rel. Ant.,' i, 56, from Harl. MS. 3810 (fifteenth century); cf. also 'Rel. Ant.' i, 233.

2 For þ Wright prints ȝ in his extracts from this manuscript.

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Harvard University.
(April 12, 1894.)

TEAT-YURE.

Once upon a time there was a school-mistress whose sense of humor had not been entirely destroyed by the necessity of posing five hours a day as an oracle. In a fit of disgust at the unthinking way in which "facts" are received and spread abroad, she turned suddenly upon her pupils—several of whom had for some time been brandishing their arms and calling, in a stage whisper, "Teacher, teacher"!—and said to them: "Now, children, which do you think is the right pronunciation, *teacher* or *teat-yure*?" And the class, with one voice, unhesitatingly responded: "Teat-yure!"

How could they answer otherwise? Had they not been carefully taught to say *nate-yure*, *fort-yune*, *ed-yucate*—clumsy combinations which they had never heard from any human being outside of the school-room? Were they not forced to the conclusion that the pronunciation which nobody ever uses is invariably the correct one? And, in point of fact, why is *teat-yure* so much worse than *feat-yure*? From the historical and the phonological standpoint one is as justifiable as the other; the two are equally harmonious; and, as for usage, the preference for *feacher*, among cultivated speakers, is scarcely less marked than the predilection for *teacher*.

A hundred years ago orthoepists really attached some importance to the practice of good speakers. Sheridan (1780), Walker (1791), and even Smart (1836) prescribe the *ch* sound in *feature*, *natural*, *nature*, *virtuous*, etc.; and Walker gives the *j* sound in *educate*. But later dictionary-makers have generally been inclined to follow their own arbitrary notions, or the vagaries of their colleagues, rather than the good examples they must have had about them. The best and most recent publications are not satisfactory in this respect. Murray purposely and confessedly gives the preference everywhere to the more artificial forms; the 'Century' dodges the question by

employing avowedly ambiguous symbols, and while the editor himself evidently likes the natural pronunciation best, the characters adopted tend rather to encourage the unnatural one; in the 'International' the phonetic notation is still more misleading, although the real sounds are clearly and accurately described in the introductory part of the volume.

Of all the senseless whims that orthoëpists have tried to impose upon a meek and gullible public, the pronunciations ty, dy, sy, zy, in cases like *nature*, *verdure*, *issue*, *pleasure*, are the most uncalled-for and the most contrary to the laws of human speech. The experience of many nations bears testimony to the fact that the groups ty, dy, sy, zy cannot be readily spoken, and tend to change either to simple sounds or to more homogeneous combinations. In English they have regularly become respectively tʃ (the *tch* in *butcher*), dʒ (the *dg* in *badger*), ʃ (the *sh* in *fisher*), ʒ (the *si* in *vision*). Thus *nature*, *verdure*, *issue*, *pleasure* are and have long been pronounced nêtʃə(r), vë(r)dʒə(r), iʃû, pleʒə(r).[1] The forms nêtyûr, vërdyûr, isyû, plezyûr must have been originally either mere arbitrary creations of the would-be orthoepist, or else ignorant misreadings of the printed words, akin to the childish mizld for *misled* and ɔri for *awry*.

In a few cases, to be sure, the artificial form has prevailed; but here the y is replaced by i, forming an additional syllable. *Beauteous*, *courteous*, *hideous*, *idiot*, *immediate* and *odious* are, in the United States, almost universally pronounced byûtiəs, kë(r)tiəs,[2] hidiəs, idiət, imidiet, ôdiəs. *Righteous*, on the other hand, is always raitʃəs. *Cordiat* and *tedious* are generally kɔ(r)dʒəl, tîdʒəs, but sometimes either kɔ(r)dyəl, tîdyəs or k(ɔ)rdiəl, tîdiəs. For *cordiality* there are four forms: kɔ(r)diæliti, kɔ(r)dyæliti, kɔ(r)dʒæliti, kɔ(r)dʒiæliti; the last is the usual one in this country, except in Pennsylvania (where the first apparently prevails) and in the states west of the Mississippi (where all four seem to be common); the preference for kɔ(r)dʒiæliti is strongest in New England and New York, where kɔ(r)diæliti is scarcely ever heard (although it is not unusual elsewhere). This curious combination, kɔ(r)dʒiæliti, seems to be a compromise between the natural kɔ(r)dʒæliti and the artificial kɔ(r)diæliti: it is probably the last survivor of a whole series of compromise forms, such as byûtʃiəs, hidʒiəs, imîdʒiət, kërtʃiəs, kɔrdʒiəl, ôdʒiəs, raitʃiəs, tîʒiəs (given by Walker in 1791).[3]

The groups ty, dy, sy, zy are often formed by the combination of words in a phrase, such as *don't you know*, *did you*, *this year*, *as yet*. If the expression is a current one, the y and the preceding consonant are very often assimilated, although the unassimilated forms are much commoner here than in the body of a word. Dônt∫unô and didʒu are, indeed, preferred by a large majority of cultivated speakers; but ðisyiə(r), əzyet (probably with somewhat palatal s and z) seem to be more used than ðiʃiə(r), əʒet.[4] On the other hand, some persons who habitually pronounce sensyuəl, êzyə(r) unconsciously say ðiʃiə(r), əʒet, their attention never having been called to these phrases.

The usage of highly educated American speakers (and principally that of college professors, students, and school-teachers) is shown to a certain extent in the answers to a circular sent out by me, as Secretary of the Phonetic Section, in November, 1893. There were just one hundred and fifty replies, representing seven states west of the Mississippi and all the states east of that river, except New Jersey, Georgia, Florida, and Alabama. The list of words and phrases submitted contained seven examples of tʃ or ty, six of dʒ or dy, three of ʃ or sy, and seven of ʒ or zy—twenty-three in all—without counting *cordiality*, *courteous*, *hideous*, and *immediate*, which have already been sufficiently discussed. The results will be found in the following table. The figures indicate the number *per centum* of speakers using ty, dy, sy, or zy in each case.

1 The phonetic characters used for vowels in this article are:—

ai=*i* in *kite*, ê=*a* in *fate*, i=*i* in *sit*, ɔ=*aw* in *saw*,
æ=*a* in *hat*, ë=*u* in *hurt*, î=ee in *meet*, u=oo in *book*,
e=*e* in *set*, ə=*a* in *sofa*, ô=o in *rode*, û=*oo* in *moon*.

2 Kë(r)tyəs is occasionally heard. Këtʃəs is not uncommon in the neighborhood of Boston.

3 Sheridan (1780) has byût∫əs, kërtʃəs, raitʃəs.

4 There are also forms ðiʃyiə(r), eʒyet, which are not uncommon.

	Boston (and vicinity).	New England.	New York City.	New York State.	Pennsylvania.	North.	West.	South.
celestial	4	9	27	16	17	10	28	19
don't you know	16	17	54	16	50	30	28	11
fortune	12	13	36	16	33	15	28	7
furniture	8	17	27	24	33	20	7	19
natural	4	22	36	16	33	10	7	15
nature	4	17	27	16	33	15	14	7
question	12	9	9	16	50	5	21	0
cordial	8	13	27	8	50	15	50	22
did you	8	26	54	32	50	45	28	26
educate	12	30	36	24	50	15	7	7
gradual	20	26	18	16	50	5	28	15
soldier	8	9	9	0	17	5	0	11
verdure	12	17	27	16	50	5	28	11
issue	0	0	0	8	0	0	0	4
sensual	4	0	0	8	0	10	7	7
this year	39	70	73	46	67	60	57	60
as yet	57	61	73	54	83	75	65	60
azure	8	4	9	8	17	20	21	22
casual	16	9	9	24	50	40	14	37
glazier	8	0	9	32	33	20	35	19
it does you good	43	48	54	54	83	50	57	52
usual	12	17	0	24	50	35	21	26
visual	16	22	9	32	50	30	28	26

To obtain a rough estimate of the practice all over the United States, I have made a general average of the foregoing figures, giving, however, three times as much importance to the North as to any other division:—

WORDS.		PHRASES.	
tʃ: 83½%	ty: 16½%	tʃ: 72%	ty: 28%
dʒ: 82½%	dy: 17½%	dʒ: 64%	dy: 36%
ʃ: 97½%	sy: 2½%	ʃ: 41%	sy: 59%
ʒ: 77%	zy: 23%	ʒ: 41½%	zy: 58½%

The difference in treatment between the sy and the zy series is noteworthy. Perhaps it would have been somewhat less striking if I had used the common words *pleasure* and *treasure*.

In drawing inferences from these percentages, we must bear in mind two facts: in the first place, the persons consulted were mostly teachers; and, secondly, my calculation is based on their own uncorroborated testimony. I think it would be safe to say that if the whole body of educated speakers in our country could be examined, without knowing it, by competent phoneticians, the proportion of ty, dy, zy (and sy in phrases) would be considerably smaller than that shown in my tables. But even accepting the figures as they are, do they not justify us in demanding that the early education of our children be relieved of some of its unattractive and unnecessary *feat-yures*?

C. H. Grandgent.

Cambridge, Mass.

FRENCH PHONETICS.

1. Eduard Koschwitz: *Les parlers parisiens* d'après les témoignages de MM. de Bornier, Coppée, A. Daudet, Desjardins, Got, d'Hulst, le P. Hyacinthe, Leconte de Lisle, G. Paris, Renan, Rod, Sully-Prudhomme, Zola, et autres. *Anthologie phonétique*. xxxii, 147 pp. Paris-Leipzig: H. Welter, 1893. Price, fr. 4.50 (m. 3.60).

The best and most interesting parts of this valuable publication seem to me to be the introduction (thirty pages), and the notes preceding every phonetic text, informing the reader about the life and birthplace of nearly every one of Mr. Koschwitz's authorities, recording a few remarkable features of individual utterance and pronunciation, and stating exactly the time when, the manner in which, and the particular circumstances under which, his authorities—the different writers, poets, scholars, orators, and actors—happened to present themselves to him as subjects of phonetic observation. The learned professor of Romance philology at the University of Greifswald begins his introduction by quoting the well-known verses of the Artesian *trouvère* of the twelfth century, Quene de Bethune:

> Por çou j'ai mais mon chanter en defois,
> Que mon langage ont blasmé li François,
> Et mes chançons, oiant les Champenois
> Et la contesse, encor dont plus me poise,
> La roïne ne fist pas ke courtoise,
> Qui me reprist, elle et ses fius li rois;
> Encor ne soit ma parole françoise.
> Si la puet on bien entendre en françois.
> Ne cil ne sont bien apris ne cortois
> Qui m'ont repris, se j'ai dit mot d'Artois,
> Car je ne fui par norriz a Pontoise.

Starting from this significant and remarkably early linguistic document, he gives us a concise and instructive sketch of the history of *le français de l'Ile-de-France*, gaining more and more importance in the thirteenth and fourteenth centuries, and already recognized, without question, as the national language of the whole country in the fifteenth century, and of what was, and is, called *le bon usage* of this national French in regard to syntax, vocabulary and pronunciation—the ideal of teachers, grammarians, and lexicographers since the sixteenth century. *Le bon usage*, in syntax and vocabulary, became comparatively uniform and fixed very early in consequence of the art of printing, the sedulous work of linguistic theorists and theorizing authors, the French Academy, and the long classical period of French literature. These causes naturally had much effect also on pronunciation; they were supplemented by the powerful influence of a strong political centralization, and a great national capital containing a large population whose vernacular was, and is, very similar to the literary French on account of its origin. In truth, the *bon usage*, even in matters of pronunciation, has reached among the educated classes of France, in and outside of Paris, a higher degree of unity and stability than the national or literary language of any other country. Pronunciation, however, is more delicate, more flexible, more exposed to the centrifugal influence of dialectic, provincial and individual tendencies and, consequently, at the same time less easy to be controlled and regulated by the reason and will of man than the syntax and vocabulary of a living language. The latter, as is proved by the example of France, can be kept under an extraordinarily strict discipline and, seemingly at least, preserved almost intact for a considerable length of time by grammars and dictionaries, by an official orthography and traditional instruction, by the unyielding admiration and conscious imitation of unsurpassed models of numerous excellent classical writers.

The stability of the French written and spoken by the educated and learned classes has never been an absolute one, and if it appeared to be real in many respects for a long time after the classical period, even such an apparent and relative stability did not outlive the beginning of the nineteenth century. We have witnessed, and are still witnessing, a great many changes going on in the national language of contemporary France, brought about by various political, social, and literary causes; among these may be noted the destruction of monarchy and the old aristocracy, the cessation of court-life, the disorganization of the old 'polite' society, democratic institutions, universal school-instruction, the intellectual rise of the middle and lower classes, and new aspirations and tendencies in literature requiring new forms and methods of expression. Accordingly, the *bon usage* in syntax and vocabulary—which, once believed to be firmly established, possessed a pretty clear and definite meaning—is now getting unsettled and seems to be drifting into a state of great uncertainty and vagueness. No wonder, then, that the *bon usage* in pronunciation (which, for obvious reasons, has never been and could never be quite clearly defined) has become more and more dubious and problematical.

What is the *bon usage* in pronunciation, and where is it to be found? It is *now* more difficult than ever (at least since the seventeenth century) to answer satisfactorily this question, which, already in former times, was a matter of eager dispute and very contradictory assertions among grammarians, lexicographers, orthoepists, and teachers, foreigners as well as natives.

". . . De quel usage faudra-t-il rapprocher la règle? Je réponds: de *l'usage accepté comme bon à Paris, par le plus grand nombre des gens bien élevés*, des honnêtes gens comme on disait au grand siècle . . ."[1]

". . . . . pour connaître le *bon usage*, il faut aller à Paris et y écouter les gens bien élevés, natifs de Paris même et aussi de la province, pourvu que ces provinciaux se soient corrigés de leurs imperfections dialectales. . . . Et si nous suivons les conseils des grammairiens anciens et modernes, nous nous y attacherons, faute d'une cour, surtout aux gens de lettres, aux savants, aux grammairiens, aux avocats, aux orateurs ecclésiastiques et aux comédiens."[2]

". . . . il est très difficile de définir qui appartient aujourd'hui aux gens bien élevés et

1 Dupont-Vernon, quoted by Koschwitz, p. xvii.
2 *Ibid.* p. xiv.

surtout qui n'y appartient pas. . . . . L'opinion générale est qu'il faut resserrer le cercle des autorités de langue. Mais même en nous bornant aux groupes que nous venons d'énumérer, il n'en est pas un seul dont l'autorité ne soit contestée. *Personne ne croit plus aux lexicographes et aux grammairiens.* . . . . . *Les orthoépistes et les grammairiens se contredisent et se reprochent mutuellement leurs erreurs. Quant aux phonéticiens, il ne faut pas penser à les prendre pour guides.* Ils aiment trop le langage familier (!), et cela les égare (!?). De plus, nous l'avons vu, ils ne savent même pas si la prononciation des provinces ne vaut pas celle de Paris (!). . ."[3]

". . . . ce n'est pas aux phonéticiens de chercher et de définir le bon usage: leur tâche est plutôt de constater et de bien examiner toutes les prononciations existant dans les différentes classes et les différentes régions . . . . . il est naturel que les phonéticiens préfèrent l'étude de la langue familière à celle du soi-disant bon usage. Ce n'est donc pas leur faute, si, ensuite, il se trouve des étrangers qui prennent leurs observations pour une révélation de la seule prononciation à suivre et adoptent ainsi la prononciation des voyous (!?) parisiens combinée, peut-être, avec le lexique des romanciers naturalistes les plus avancés."[4]

Mr. Koschwitz treats the question: "What is the *bon usage* in pronunciation at present, and where is it to be found?"—in a very lively and highly interesting manner throughout several pages and, sometimes, in an amusingly jocose and derisive tone; he apparently dislikes,—I know not why—a certain class of phonetists, whom he calls *les jeunes phonéticiens*. In the end, he tries to answer this difficult and intricate question, of course, but partially and provisorily, according to his own modest avowal (p. xxvii), by giving us in the book proper (pp. 1–135) the following texts with phonetic transcriptions, representing the pronunciation of the respective authors and actors consulted:

Alphonse Daudet, *La chasse à Tarascon*; Émile Zola, *La cathédrale*; Paul Desjardins, *Pauvre ménage*; Èdouard Rod, *Journal intime*; Gaston Paris, *Les parlers français*; Ernest Renan, *Mort de Jésus*; Maurice d'Hulst, *Jeanne d'Arc*; Charles Loyson (P. Hyacinthe), *L'origine du déisme*; François Got, *Le mariage de Figaro* (par Beaumarchais), acte v, scène 3,—*Sganarelle* (par Molière), scène 17; Henri de Bornier, *La fille de Roland*, acte i, scène 2; Silvain et Madame Bartet, *Grisélidis* (par Sylvestre et Morand), acte i, scène 10—acte ii, scène 3; François Coppée, *Pour ne pas vieillir*; Sully-Prudhomme, *Le lever du soleil*; Leconte de Lisle, *La vérandah*.

Among Mr. Koschwitz's fifteen authorities, there are five Parisians by birth: Zola, Desjardins, d'Hulst, Coppée, and Sully-Prudhomme. The others, save Silvain and Madame Bartet, about whom no information is given in the notes, were not born in the capital; they are Parisians by adoption and domicile, excepting Rod, native of Nyon, Switzerland, who lives at Geneva. Two of them, Gaston Paris (Avenay, Marne) and François Got (Lignerolles, Orne), may, from a phonetic point of view, undoubtedly, be classed among the 'pure' Parisians even by the most fastidious critic, since they have resided at Paris from childhood or early youth. On the other hand, Zola, the son of an Italian, brought up at Aix-en-Provence, although born at Paris, cannot be considered a 'pure' Parisian in the same sense as the preceding; he belongs rather to the numerous class of 'Parisianized' southerners, *méridionaux naturalisés à Paris*, among whom we have to place also Daudet (Nîmes) and Henri de Bornier (Lunel, Hérault). Renan's birthplace is Tréguier, Côtes-du-Nord, in Brittany; Loyson was born at Orléans and educated at Pau, Basses-Pyrénées; and Leconte de Lisle is a native of Saint-Paul, île de la Réunion.

Mr. Koschwitz heard Monsieur Silvain and Madame Bartet recite the passages representing the pronunciation, respectively, of these artists—a dialogue and a monologue in verse—while they were playing the principal parts of Sylvestre and Morand's 'Mystère' on the stage of the Comédie-Française. The famous actor Got, in a private interview, was so kind as to recite for him, from memory, Beaumarchais' prose and Molière's verses. All the other names in Koschwitz's little book represent authors, poets, novelists, journalists, scholars, and pulpit-orators; they also favored him with a special *séance*, and *read* to him aloud their own works, prose and poetry, *always using a text* (cf. the notes), purposely speaking for the most part with deliberation and distinctness, allowing the listener plenty

3 *Ibid.* pp. xiv–xv. 4 *Ibid.* pp. xii–xiii.

of time to take or complete his notes, while doing their best to convince the foreign phonetist and highly esteemed or warmly recommended philologist that their pronunciation agrees exactly with the *bon usage*.

"Tous ces messieurs m'ont accueilli avec bienveillance et se sont exécutés avec la meilleure grâce du monde en me lisant, récitant ou déclamant des pièces de leur composition et choisies par eux ou proposées par moi-même. En les écoutant, *j'ai inscrit sur mes textes préparés d'avance les particularités* que j'ai pu saisir dans leur prononciation; des échanges d'idées sur des détails de prononciation et sur la meilleure manière de lire ou de déclamer des vers accompagnaient la lecture. Il va sans dire que, si l'occasion se présentait, j'ai observé mes 'sujets' quand ils parlaient en public, ignorant la présence d'un espion de leur prononciation. . . . . M. G. Paris qui comme M. Daudet me *lisait* un texte transcrit déjà par M. P. Passy, a bien voulu lire l'épreuve de son texte de sorte que, pour sa part, on a *la prononciation telle qu'il voulait*(!) *l'avoir* ou *qu'elle lui paraît*(!) *recommandable* et telle que je l'ai entendue. . . . . .[5]

M. G. Paris, après avoir vu ma figuration de son discours, *m'a proposé un si grand nombre de corrections intéressantes* qu'il m'a paru avantageux de les réunir en groupes et d'y joindre quelques réflexions qui expliqueront comment nous avons pu arriver fréquemment à des notations différentes des mêmes mots et probablement aussi des mêmes sons. . . . . Quelquefois, il y a eu certainement erreur de ma part. *Au lieu de préparer d'avance une notation figurée* du discours de M. G. Paris, composée selon les règles de l'orthoépie et individualisée à l'aide des observations faites antérieurement sur la prononciation de mon 'sujet,' *pour la corriger pendant l'audition*, je m'étais contenté, cette fois, *de prendre en main la transcription de M. Passy et d'y introduire les divergences de prononciation* que je pouvais saisir. Mal m'en a pris. La figuration de M. Passy répond si peu à la prononciation d'un *lecteur soigneux*. . . . . Ou M. G. Paris, en *relisant* notre passage, l'a prononcé *un peu autrement que dans la lecture* qu'il m'en avait faite l'an précédent, ou il a perçu quelquefois les mêmes sons autrement que moi. . . . . Quand on se lit à soi-même, pour se rendre compte de sa propre prononciation, *on s'observe involontairement*, et involontairement aussi on se rappelle et *on se règle sur les théories orthoépiques ou grammaticales* que l'on connaît et qu'on approuve . . . . . il ne se peut pas que M. G. Paris n'ait pas *un idéal de la bonne prononciation, qu'il réalise quand il a le temps de réfléchir, mais qu'il n'atteint pas toujours dans les moments d'irréflexion*. . . . . M. G. Paris doit avoir fait, en me lisant à haute voix, une petite pause après les mots cités [où il demande des liaisons], soit *pour me donner le temps de le suivre avec ma plume*, soit pour une autre raison. . . . . Il est impossible de ne pas *se tromper* quelquefois quand on transcrit *d'après une seule lecture*, et même *après une lecture répétée deux fois* . . . . . "[6]

I cannot help remarking that the title of Mr. Koschwitz's book 'Les parlers parisiens . . . ., anthologie phonétique' is somewhat illusive and misleading. I, at least, understand and I believe one generally understands by *parlers parisiens* either the various dialects (not pronunciation alone!) spoken by different classes and groups of the Parisian population or (restricting the words to a particular meaning, rather forcibly, I think) the various modes of pronunciation used by one class or group of native or thoroughly naturalized Parisians; or by a certain number of individuals who belong to the same class or group on different occasions, for instance, in daily intercourse, in conversation with friends and relatives or with strangers, in a public speech, in lecturing, in instruction, and also (but by no means exclusively) in reciting something already prepared and committed to memory, and in reading aloud a written or printed text. The anthology, however, contains only specimens of the last two named kinds of the artificial standard pronunciation prevalent among nearly the same class of speakers, literary men and dramatic artists of distinction and reputation, Parisians in regard to language by birth, education, domicile, social communication, and imitation. It excludes and disregards entirely the other forms of their pronunciation, less artificial, more natural, nearer to popular speech, freer, easier, not restrained by the fetters of sight and memory, and not checked by a close observation of rules and a conscious pursuit of linguistic ideals.

Such a proceeding, on the author's part, is clearly opposed to what he seems to promise by the principal title of his book, and not quite in accordance with his orthoepic aims and views set forth in the introduction. But leaving out of consideration a certain number of evident or probable mistakes, some caused by

5 Introduction, pp. xxvii–xxviii.

6 Appendice, pp. 139, 140, 143, 145.

Mr. Koschwitz's peculiar method of transcribing, others, perhaps, unavoidable and inherent in any mode of transcription, and a few eccentric and objectionable features of his system of phonetic characters (for instance, *u*, *i*, *ü* with diacritical marks=*ou ouvert*, *i ouvert*, *u ouvert*; *ouvert* in French !), I think the phonetic texts of the anthology represent pretty fairly and correctly:

I.—*The artificial pronunciation of good Parisian actors* [it does not matter whether they are Parisians by birth or not].

1. An excellent actor of the *old* generation, a veteran in his art, a staunch upholder of the old tradition of the *Conservatoire* and the *Comédie-Française*.

2. Two actors *of the same stage*, but belonging to the *younger* generation, and inclined to give way sometimes to the innovations and liberties of modern and popular, every-day speech, often pointed out as 'vulgar' and, therefore, blamed theoretically, but generally received in practice by the 'good society' of the present day.

II.—*The artificial pronunciation of prominent literary men reading their own works aloud, necessarily rendered more artificial* by particular circumstances described above and recounted by Mr. Koschwitz himself.[7]

During my frequent sojourns at Paris for the purpose of phonetic and orthoepic researches, I several times heard M. Got, M. Silvain and Mme Bartet recite on the stage; M. Loyson preach at his church; M. G. Paris and the late M. Renan lecture at the Collège de France, and I had the good fortune to collect for my own use a good many notes concerning the pronunciation of these *sujets* of Mr. Koschwitz's observation. An exact and careful comparison of his phonetic observations and mine, regarding the same individuals, would pass the proper bounds of an unpretentious critical account of the book before us. Besides, the reader may be assured I should not have anything important to add about the three actors. But I wish, and feel obliged, to make a short remark about at least one of the scholars whose pronunciation is noted, M. G. Paris, whom I also heard speak very often in ordinary conversation as well as in free and informal instruction, both with and without written and printed texts. The pronunciation of this great scholar, no less distinguished by his profound erudition than by his courteous and elegant manner, so far as I know it, in conversation, giving instruction, lecturing, and even in reading notes and passages aloud during his lessons and lectures (*unconscious of being observed, and inattentive to orthoepic rules and prejudices*)—his pronunciation, I repeat, is very much like the 'natural' utterance of every well-bred Parisian on similar occasions. For example: comparatively rare liaisons; frequent assimilation from word to word, from syllable to syllable; frequent omission of *l*, especially after *i*, before a consonant and, particularly, before several consonants, i plœ:r=*il pleure*; frequently, e, beside ë, instead of ɛ, me=*mes*, te=*tes*, se=*ses*, le=*les*, se=*ces*, me:zɔ̃=*maison*, desœ̃:dr=*descendre*, egzakt=*exact*, etc.

This representation very probably agrees, in many essential points of phonetics, also with the manner in which M. G. Paris delivered his speech on *Les parlers français* in the *Congrès des Sociétés Savantes* on May 26th, 1888. But there is no doubt, and it is not surprising at all, that it differs in a great measure from the pronunciation which, according to Mr. Koschwitz's transcriptions, Mr. Paris' corrections, and their mutual discussions (cf. notes and appendix, and see above), the orator used when he read from the text the same speech, on two different occasions, three or four years later; in the first place, observed and listened to by the German phonetist, and then, alone, observing and examining himself, and trying to make his pronunciation as 'natural,' as 'true,' and as perfect as possible by criticising himself and the phonetic representation. The result of such a procedure and so extraordinary conditions through which, and under which, the work of transcription was accomplished,—the result of so much intellectual exertion, meditation, discussion and exchange of opinion, could not be anything but a highly artificial pronunciation that, as the author

7 Also in this case, it is of little importance whether the authorities are natives of Paris or not, if we except a few provincial and individual peculiarities.

says, *se rapproche de la prononciation idéale, recommandée par les orthoépistes.*

For what class of students and teachers has Professor Koschwitz written his book? I suppose he wrote it principally for such as learn and know phonetics. As for the teachers who know phonetics, I am sure most of them are members of the "Association phonétique des professeurs de langues vivantes."

"Mais quand même le phonétiste a bien entendu, comment doit-il figurer les sons entendus? Il y a presque autant de systèmes de transcriptions phonétiques (?) que de phonétistes; ces systèmes doivent leur existence ou à des principes ou à des besoins différents, souvent seulement à la vanité puérile de leurs inventeurs."[8]

Why did Mr. Koschwitz not use for his transcription the international phonetic alphabet, agreed upon, adopted, and recognized as comparatively best for the purposes of instruction, by the members of the "Association phonétique des professeurs de langues vivantes," and tested practically for several years in the issues of the organ of this association, *Le Maître Phonétique*, and other publications?

I repeat and conclude: The 'Anthologie Phonétique' is a notable and important book, particularly on account of its introduction, notes, and appendix; it is, in reality, rather an orthoepical anthology and, as such, of great value for foreigners who like to study the artificial pronunciation of actors and literary men in reciting and reading aloud.

A. Rambeau.

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FRENCH WRITERS.

The Contemporary French Writers. Selections from the French writers of the second part of the nineteenth century. With literary notices, and historical, geographical, etymological, grammatical and explanatory notes. By Mademoiselle Rosine Mellé. Boston: Ginn and Company, 1894. 8vo, pp. xvi, 212.

The somewhat extended title of this volume in no way misrepresents the nature of its contents. We have seen so many studies and excerpts of "Contemporary French Writers," which, when examined, stuck fast at the fateful year of 1848, or at their best could not survive the downfall of the Third Empire, that we had begun to doubt very seriously whether there were any actual contemporary French writers at all—at least in the eyes of the makers of text-books. But here we have the genuine article; we finally touch the promised land; its inhabitants rush to meet us; they are in truth alive, moving, talking, gesticulating, contemporary in fact—that is to say, most of them are contemporary. Taine, Renan, Flaubert, Feuillet seem a trifle deceased, passé, uncontemporary, to be absolutely frank; Jules de Goncourt survives in his inseparable brother, and it was not nature's fault that Guy de Maupassant failed to endure as a contemporary.

All of which does not intend to hint that the title of the book is not exact, for the explanatory title itself makes the allowed reservation in favor of the second part of the nineteenth century, and you cannot put your finger on any author in the list,—unless it be the precocious young Dumas—who got the ear of the public before the year of grace 1850. And to think that of these twenty-five contemporaries whom Mademoiselle Mellé has introduced to us, all but six still walk the Boulevard des Italiens and are welcoming the new order of life which the bankruptcy of Bignon has italicized! Such a correspondence between fact and theory has, perhaps, never before been met with in the annals of Modern Language Series.

And herein lies the value of the selections before us; they do represent current notions and style among the more prominent literary purveyors of France. Even Gyp's satires on the rising generation, and Barrès' reproduction of Symbolist idiocy are given their rightful place in the volume. When Zola is quoted, it is 'la Débâcle' which supplies the lines; 'Rose et Noir' with Ohnet, 'Pâques fleuries' with Theuriet.

Of course, plenty of fault can be found with the character of the selections; no two people ever did agree in taste—or if two, no three, as witness the rule of Jesuit companionship. For instance, I admit that the shooting of

[8] Introduction, p. xxv.

Weiss in 'la Débâcle' is an excellent illustration of Zola's style and power, but I can't read it again, it appeals so to my sympathies, and had I made the book that episode would have remained undisturbed by the Boston type-setter. On the other hand, 'Renée Mauperin,' from which both illustrations of the De Goncourt are taken, is my favorite among their novels. The selection from 'Salammbô' also suits me exactly, though it possibly may not appeal to any other of Flaubert's admirers; in other words, Mademoiselle Mellé has taken what she liked, and some will agree with her here and others there.

Yet there are pages in her book which she may rely on common consciousness to justify. Sarcey's letter on the utility of foreign languages, and the necessity of acquiring them, is one quotation certain of general approval, and Lemaître's portraits of Renan and Leconte de Lisle are two more; so with her treatment of Richepin and Loti, Renan and de Maupassant. On the contrary, to offer us for Feuillet only an extract of two pages from his 'Dalila,' instead of a longer selection from 'M. de Camors' or 'Julia de Trécoeur,' will, probably, meet with opposition outside of the present review. There are those also who may wish to shorten the sentences of Émile Bergerat in order to lengthen those of Loti or Theuriet; but we are now dealing with matters of inclination, and, perhaps, the only legitimate criticism we can make of the collection begins and ends with Daudet. For that prolific writer is restricted to four pages of the volume, and this modest space is taken up by a description of the Camargue, which Price had already made accessible to classes in his "Choix d'Extraits de Daudet."

Since the importance of the book lies in its texts we have insisted on them to some length, to the detriment of the literary comments and the notes. The Introduction to the selections is an excellent piece of work, dwelling on the ideas and aims of the present race of authors in France, and conveying to the reader a clear notion of the chaotic state of thought and feeling now existing—if a paradox may be pardoned us. In this brief summary, as well as in the more detailed notices of each author cited, Mademoiselle Mellé takes no sides and establishes no lines of demarkation; so that I, for one, have not the least conception of her attitude towards each or all of her heroes, so sympathetic is she and free from categorical utterances. There is, to be sure, a lurking suspicion in my mind that she enters somewhat into communion with Barrès, but it is only a suspicion. And, perhaps, did she reveal to us her personal views, approve here and condemn there, a great deal of the charm arising from her photographic manner of handling her subject would be lost.

When we come to the notes and the historical facts in the book our utterance is more uncertain. The collection is so obviously suited to those only who have some degree of literary taste as well as great familiarity with French, that any criticisms would be invidious. To appreciate its pages requires a study of style and more or less analysis of thought. So to point out here an incongruity in grammatical statement, and there an omission of chronological testimony, would be rather superfluous; still, from the standpoint of class instruction there are certain deficiencies which might well be remedied. The most important of these would seem to be a little addition to the dates given, so that the works of the authors might be assigned to their proper years; at least it is essential that the selections be identified more systematically. For instance, we can only infer the source of the three extracts from Renan, and my ignorance of Richepino's prose writings leaves me entirely in the dark as to whether the selections from them are taken from the books mentioned in his biography.

The notes are varied in character, considerable attention being paid to etymologies. I should have preferred more literary criticism in them, and less rendering of obvious passages from the original. Considering the grade of student to whom the volume is addressed, explanations of Venice, Ireland and Sicily—under the note for Palermo—are rather unexpected. There ought also to be page references from the notes to the text, to save the time of both instructor and student; the reference by selection is not sufficient. Yet, these are faults of detail and unimportant, considering the character of the book; the

real test lay in the selections themselves, and the historical treatment of their authors. And in these respects Mademoiselle Mellé has well performed her task, and has presented us with a living insight of living men, contemporaries of another race and environment, explained and defended by an appreciative compatriot.

F. M. Warren.

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FRENCH LITERATURE.

Histoire de la littérature française par Alcée Fortier, professeur à l'université Tulane de la Louisiane. New York: Henry Holt and Company; F. W. Christern. Boston: Carl Schoenhof, 1893. in-12, pp. v, 351.

Ce volume dans lequel Mr. Fortier nous donne un abrégé de la littérature française mérite de notre part un accueil bienveillant. Il nous vient d'un pays où les lettres françaises sont tenues en grand honneur, voire même cultivées avec succès, et où le nom de France rappelle encore de chers et glorieux souvenirs. La Louisiane s'est toujours distinguée par son attachement filial à la mère-patrie et, forcée de s'en séparer politiquement, elle a trouvé dans les institutions, le langage et la littérature de la France un lien que nous aimons à croire indissoluble. Aussi les deux qualités les plus en vue de l'ouvrage de Mr. Fortier, c'est la sympathie la plus sincère et l'admiration la plus franche, reposant l'une et l'autre sur la connaissance profonde qu'il a de notre littérature.

Le but modeste de l'auteur est simplement d'aider à l'étude de la littérature française et d'induire les élèves à en lire les chefs-d'œuvre. Pour leur rendre cette lecture plus facile et plus attrayante, il vise surtout à leur faire connaître et apprécier les principaux écrivains. Voilà pourquoi il appuie sur les détails biographiques, s'efforce de replacer autant que possible l'écrivain dans le milieu où il a vécu, et a recours à l'analyse littéraire des œuvres. Nous pensons avoir remarqué que, dans son histoire de la littérature française, M. Fortier tient surtout à persuader. Le style ne manque ni de chaleur ni d'entrain et la manière de narrer a beaucoup de vivacité et d'intérêt. S'il y avait un semblant de reproche à lui faire, ce serait que chez lui l'historien se confond un peu trop avec le conférencier. On sent qu'il cherche à se mettre en contact immédiat avec le lecteur, qu'il converse pour ainsi dire avec lui, ce qui, après tout, est une manière assez habile d'amener la conviction. Cette histoire n'étant qu'un abrégé destiné aux élèves ne comporte nécessairement ni les détails étendus ni l'exposition élaborée des vues critiques, mais on peut dire que rien de bien important n'a été oublié; les aperçus sur l'histoire, la société et l'évolution littéraire, développés en tête des différentes parties de l'ouvrage ou disséminés ça et là dans les chapîtres, suffisent pour faire saisir aux élèves la nature des évènements qui, aux époques les plus marquantes, ont influencé la littérature française dans la production de ses chefs-d'œuvre.

Dans ses premiers chapîtres sur le moyen-âge, après quelques remarques indispensables sur l'origine de la langue française, l'auteur traite successivement de l'épopée, du drame, des fabliaux et autres compositions s'y rattachant; de la poésie considérée dans ses différentes branches, allégorique, didactique et lyrique, et enfin des premiers essais de la prose française. Le traitement accordé au moyen-âge pourra, à première vue, paraître insuffisant; mais si l'on a égard au but que se propose l'auteur, on conviendra que les élèves y trouveront tout ce qu'il leur importe de savoir de cette période littéraire. Le seizième siècle n'est pas beaucoup plus favorisé que l'époque précédente, le drame se contentant de cinq ou six pages. Marot, Ronsard, Calvin, Rabelais, Amyot et Montaigne sont les écrivains qui méritent et attirent spécialement notre attention. Faire rire, nous dit-on, tel a surtout été le but de l'œuvre de Rabelais. C'est peut-être ne pas estimer à sa juste valeur l'esprit philosophique du joyeux curé; nous pensons que la bouffonnerie ou la gaîté rabelaisienne servait de passeport indispensable à la satire.—C'est au dix-septième siècle que M. Fortier a donné la place d'honneur, et c'est aussi cette période qui a dû lui fournir le plus d'occasions d'exprimer ses vues personnelles. Dans son appréciation littéraire des auteurs et des œuvres nous n'avons rien remarqué de bien nouveau, rien qui contredît d'une manière

frappante l'opinion générale. Cependant on reconnaît vite que les observations de l'auteur viennent d'un fonds très considérable de lecture, et d'une opinion formée indépendamment de celle des autres; en tout cas, l'accusation de plagiat ne saurait l'atteindre, et c'est là un mérite dont il faut tenir compte.—Parlant de Corneille et de Racine, M. Fortier nous dit que la différence des époques où paraissent ces deux génies explique la grande différence qui existe entre eux. C'est concéder beaucoup à l'influence du *moment* et en tirer des explications que notre devoir est de rechercher également dans l'individualité.—Dans un parallèle entre Bossuet et Fénelon, nous voyons ces deux écrivains proclamés égaux en génie. C'est évidemment faire tort au premier. Le chapître des femmes auteurs est un des plus intéressants et des mieux composés; cependant on proteste intérieurement et on se demande si ce n'est pas violer légèrement les lois de la proportion que de consacrer à Mesdames de la Fayette, de Sévigné, de Maintenon et de Staël, un bon quart de ce que l'on a à dire sur la littérature française aux dix-septième et dix-neuvième siècles.

De tous les auteurs du dix-huitième siècle, Rousseau semble avoir la préférence de M. Fortier; il y a, peut-être, un peu trop de détails biographiques dont quelques uns manquant d'exactitude rigoureuse. Rousseau ne dit pas avoir jamais témoigné l'intention d'embrasser le catholicisme, d'autres la témoignèrent pour lui.—Les quatre pages consacrées à la poésie nous convainquent aisément de son peu d'importance à cette époque. La comédie occupe une place plus considérable et l'on peut se faire une idée assez complète de son évolution après Molière.

M. Fortier nous avertit lui-même qu'il s'est contenté de nommer les principaux écrivains du dix-neuvième siècle,et d'appeler l'attention sur les ouvrages les plus importants. Le chef-d'œuvre de Flaubert ne peut trouver grâce à ses yeux; il est, dit-il, d'une immoralité profonde. Citons l'opinion de Sainte-Beuve qui, après avoir reproché à Flaubert de ne s'être pas arrêté en deça de certains détails, ajoute: "le livre a une moralité: l'auteur ne l'a pas cherchée, il ne tient qu'au lecteur de la tirer, même terrible."

Pour ce qui a rapport au style et à la composition il ne nous semble pas que M. Fortier ait pris dans son 'Histoire' autant de précautions que dans son livre des 'Sept grands auteurs.' La phrase est parfois chargée d'éléments qui retardent sa marche et produisent, à la lecture, la sensation d'un effort. Il n'a pas su éviter, dans la mesure du possible, la répétition des mêmes sons et des mêmes expressions. Les mots *popularité*, *populaire*, *caractère* sont quelquefois employés où nous préférerions *réputation*, *renommée*, *en faveur*, *fréquenté*, *personnage*. Les verbes subissent quelquefois, dans l'emploi de leurs temps, des changements trop soudains et, ça et là, on a peine à saisir l'enchaînement des détails. Tout le monde, sans doute, conviendra que dans un abrégé d'histoire littéraire, où l'on passe en revue tant de noms, où un si grand nombre d'ouvrages demandent des détails analogues, où, faute d'espace, tout se condense sous la plume de l'écrivain, il est à peu près impossible de ne pas montrer quelques défaillances. Nous pensons que M. Fortier a atteint le but qu'il s'est proposé, et que son livre contribuera à l'étude de la littérature française.

Jos. A. Fontaine.

Bryn Mawr College.

NEW LIGHT ON THE ROMANTIC MOVEMENT.

The Beginning of the English Romantic Movement. A Study in Eighteenth Century Literature by William Lyon Phelps, A.M. (Harvard), Ph.D. (Yale). Instructor in English Literature at Yale College. Boston: Ginn & Co., 1893. 12mo, pp. viii, 192.

The old-fashioned history of literature was rather tame. It ran to metaphors and glittering, elusive generalities; and worst of all, it repeated, without examination, traditional estimates and opinions. It was Mr. Saintsbury who first showed us in his admirable manual on French Literature, what a history of literature might become in the hands of a man with an independent point of view and unflagging industry. He did not venture to pass opinion except on books that he had actually read. As a natural result his history, whether you agree with his conclusions or not,

is unfailingly fresh and stimulating. This principle is the only sound one, and so obvious that to state it seems almost unnecessary. One of its latest applications is in Doctor Phelps's study, and the result is a most readable and interesting book. Not only are fresh facts brought to notice, but they are stated with that convincing firmness of touch which goes with new-found and interesting knowledge. Besides the book is noteworthy as among the first-fruits of the new spirit which is showing itself in the study of English on this continent. The material is investigated not for the sake of grammar or linguistics but literature; the methods of research are rigidly scientific; and the aim is human,—more precise and fruitful knowledge of literature as the expression of a nation's life. At the same time there is a distinct effort in the direction of form. The writings of the new school shall not only discuss literature; they shall also be literature.

Dr. Phelps begins properly, by defining his terms; and naturally finds some difficulty in settling the meaning of "romantic." After passing various definitions in review, he concludes that the three essential qualities of romantic literature are "Subjectivity, Love of the Picturesque, and a Reactionary Spirit." He next discusses the chief characteristics of the Augustan literature; and touches lightly on its distaste for enthusiasm, its distrust of deep feeling, its tendency to exalt the letter above the spirit, its reverence for the classical, its preference of the town to the country, its tendency to satire and its disregard of the older English literature. But strong as Augustan prejudices were, there were signs even at the beginning of the century of reaction against them. Dr. Phelps finds even in Pope low murmurs of the personal note; while, in Croxall, Parnell, Allan Ramsay and Hamilton, there is frequent expressions of deep and genuine passion. Not only is a protest heard here and there against the regnant spirit, there is also protest against the regnant form, the heroic couplet. The protest took various shapes, as blank verse, octosyllabics, the sonnet. But the most significant of all was imitation of Spenser; and the discussion of this aspect of the movement makes one of the most important chapters in the book. Instead of vague general statements, sliding into metaphors which are neither to hold nor bind, an orderly arrangement of plain facts forms an unbroken chain of evidence. What is true of Spenser is true also of Milton. He is read and imitated by many writers who find their chief inspiration in the vein of melancholy running through 'Il Penseroso.' The Love of the Picturesque in Romanticism turns the eyes of men naturally and irresistibly towards the past. An interest springs up in Gothic architecture, in the age of chivalry, in the national ballads, in the fragments, genuine or fictitious, of ancient poetry. Horace Walpole, Bishop Percy, Macpherson and Gray all play important parts in this portion of the story. Gray, Dr. Phelps argues with great ingenuity, exemplifies in his own career the gradual change in taste from classicism to romanticism. And, finally, the results of the whole discussion are neatly brought together in a short concluding chapter.

Such is the book in outline. I have purposely refrained from mingling expression of opinion with the summary. The plan should stand by itself; the criticism will follow in its proper place. The style is decidedly the man himself in this instance, being vivacious and full of decision. Dr. Phelps has views of his own, he has a right to them, and he does not hesitate to say what he thinks. When, for instance, in his discussion of Gray's sterility, he finds himself unable to agree with Matthew Arnold, he dissents with an emphasis which is quite startling. It is as when the disinherited knight's spear-point smote the Templar's shield at Ashby-de-la-Zouche, till it rang again. There is much to be said on his side. His explanation cannot fail to impress the reader as by far the more reasonable of the two. Again, one seldom comes across quotation put to better use than honest Harry Bailey's famous interruption to Chaucer's tale on page 109. At times, however, this sprightliness carries the writer away. Why be so severe on poor Lloyd (p. 79)? Why call him "rascal"? Would it not be better to emulate that leader of the British House of Commons, who made his follower substitute for "murderous ruffian" (a term bestowed on an opponent

in the heat of debate) the synonym, "excited politician?" Surely, it would be enough to call Lloyd a "Bohemian." Still, vivacity is too rare a failing in books of this kind to seriously quarrel with any of its manifestations. There are a few minor defects, however, which call for correction. Occasionally, one lights upon such doubtful English as, "comparing the relation between Milton, Spenser and Pope" (p. 8); or a careless phrase like "took a lady for a ride on the river" (p. 61); or a mixed metaphor like "the new emphasis laid on all this evidently contained seeds of the Romantic movement" (p. 100). Such blemishes, though, no doubt, due to hasty composition, interfere with the reader's pleasure,and should not re-appear in a second edition.

As already more than hinted, Dr. Phelps holds his opinions strongly and his manner of expressing them is the reverse of shilly-shally. Such a manner is certain to provoke opposition; and it is well that it should. Discussion of some of the issues raised cannot fail to be fruitful. Many, for instance, would wish to see his characterization of Addison modified, and fuller justice done to the great conservative work of the Augustans. But these are minor matters. To my thinking, there is one serious defect in the plan of the book, but one that can be remedied by the addition of a new chapter. Ample space is given to the discussion of Spenser's influence and Milton's, while to the king of romanticists no separate chapter is devoted. Not only that, but this singular statement is made regarding him.

"Shakspere was commonly regarded as the greatest English writer, although he was handled in a way that would nowadays be thought sacrilegious; *and even though admired, he was not very widely read* and by no means always understood" (p. 15).

All the facts point the other way. So far from being neglected or unappreciated by the Augustans, it is precisely with the rise of Augustan taste that an intelligent interest is taken in Shakspere. The seventeenth century had merely reprinted the first folio, errors and all, three times, and, after the Restoration, travestied the great dramatist or put him aside for Dryden or Davenant. But as soon as the classic spirit had definitely asserted itself, Shakspere was edited in something like modern fashion. As early as 1709 Rowe's monumental work was ready for the press. He had been at pains to establish a text and to gather together the scanty facts of Shakspere's life. It must not be forgotten that to Rowe, Betterton, Aubrey and Davenant we owe nearly everything that is known of the great dramatist's personal history. A second edition of Rowe was required by 1714, and nine years later we find the acknowledged chief of the Augustans, Pope himself putting his name to a new and magnificent edition. He did his task very ill; and his errors were pointed out by an editor of genius whom we are only learning to value. Theobald's exposure of Pope's deficiencies, Pope's pillorying of Theobald in the 'Dunciad' are significant facts. It is still more significant that though Pope made him a laughing-stock and had all the wits and all the town on his side, Theobald's first edition put down his clever rival's, and sold over twelve thousand copies. Both issued second editions, but Theobald's remained the favorite, and is to this day the basis of all sound editing. It held its ground even against Hanmer's (1744) and Warburton's (1747) and was a third time reprinted in 1757. In all, there are *eight* distinct editions of Shakspere in the first half of the eighteenth century, as against *two* of Spenser. Dr. Phelps must have for the moment lost sight of these well-known facts when he wrote Shakspere "was not very widely read." Further, Dr. Phelps's book itself contains evidence as to the influence of Shakspere upon the romanticists. There are various complimentary references to his genius in quotations used for other purposes; see pp. 90, 91, and notes, p. 85. Of Upton's imitation of Spenser, Dr. Phelps says, "many phrases are taken almost bodily from Shakspere," and quotes in illustration (p. 72, note).

> "And ever and anon the sheeted Dead
> Did squeak and gibber thro' the myrksome Air."

See also, pp. 16, 17. Not only that Shakspere was read, but that he was admired and imitated by the early romanticists is plain from Dr. Phelps's unconscious statements. That he was a much more potent force in bringing

on this movement will appear, I feel certain, from a second examination of the literature. And the diligence which has produced the admirable chapter on Spenser can easily supply the missing one on the greatest of the Elizabethans. The treatise will gain thereby in depth and completeness.

In spite of what I cannot but consider an oversight, Dr. Phelps has obtained most important results. In no previous work has the origin of the Romantic movement been traced so carefully; nowhere else has the story of its rise been set down so fully and in such plain terms. He has also made clear what was only previously suspected,—the supreme influence of the Elizabethans both in matter and form, and the early rise of Romantic tendencies. The long array of imitators of Spenser is surprising and convincing; and the connection between the followers of Milton and the "grave-yard" school is fully established. But the method used is even more commendable than the results obtained. For hearsay, we have fact; and for showy hypothesis, painstaking research. The power of such a method to help us to knowledge in this particular field is only dawning upon us. Dr. Phelps's use of it has given us a book which every student of the romantic movement will find indispensable.

ARCHIBALD MACMECHAN.

Dalhousie College.

FRENCH DRAMA.

Louis XI, tragédie par CASIMIR DELAVIGNE, edited with introduction and notes by H. W. EVE, M. A., late Fellow of Trinity College, Cambridge, Head Master of University College School, London. Pitt Press Series. Cambridge: at the University Press. 1894.

THE life of Louis XI appeals to English speaking people for several reasons: he has been a favorite character with some of the modern English tragic actors,—notably, Mr. Irving; his portrayal by Scott in 'Quentin Durward' has made him known to a larger circle. In his early years he viewed that great struggle which ended in the overthrow of the English power in France in 1453; his reign also represents one of the most critical periods of French history—a period during which the feudal power in France was broken, and the feudal nobility made subservient to the royal power. It was a time of consolidation, reconstruction, and of reform, and one full of dramatic action.

Delavigne's drama is highly interesting to the student of literary history; it shows how he regarded the crusade begun by Victor Hugo in his preface to Cromwell in 1827. 'Louis XI' was represented for the first time in 1832, but the author had conceived the plan nine years earlier. In his early works Delavigne was a follower of the classic style; in his later works, he was somewhat influenced by Romanticism, but never sympathized with it in all respects; in 'Louis XI' he adheres to the old versification, but does not feel bound by the unities of time and place; in short, he is neither a follower of the old style nor of the new, but chooses what he considers best from both, hence the work is important in the history of the transition.

This edition is preceded by an introduction on the life and works of Delavigne and an account of his relation to the literary history of his time. It is a matter of regret that such a literary introduction is not considered a requisite in all annotated editions of foreign classics; no student can study a work intelligently who does not know its relation to literary history. The introduction also contains an account of the life of Louis XI, of the state of France at his accession, of his triumph over the feudal nobility, together with some remarks on the other characters of the play. Twelve pages of the introduction are devoted to an explanation of French versification; the text is followed by seventy-eight pages of notes. Those of an historical and explanatory nature are very valuable for a college edition, but many of the grammatical notes might have been omitted, since students would already have encountered the difficulties here treated, in earlier reading, before being introduced to such a work as this. In a few cases the editor has ventured upon derivations, but, in this field, his statements are, in some instances, not the etymologies at present accepted; among these are *donc* which is derived from *tunc*, *oui* from *hoc illud*, *néant* from *ne ens*. The explanation of the *v* in such words as

glaive (l. 2067) *veuve, juive* is not the accepted one.

One admirable feature of the editions of this series is the care shown in reading the proofs. Not a single printer's mistake has been noted.

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GUY DE MAUPASSANT.

L'Œuvre De Guy de Maupassant, par RENÉ DOUMIC,—*Revue Des Deux Mondes* 1er Novembre, Paris, 1893, pp. 187–209.

Les Nouvelles de M. De Maupassant, par BRUNETIÈRE,—*Revue Des Deux mondes*, 1889. Vol. lxxxix, 1888, pp. 693–704.

Les Contemporains. Études et Portraits Littéraires (première série), par JULES LEMAÎTRE. 1890, pp. 285–310. *Guy De Maupassant.*

TAKING M. Doumic's article as the basis of this review, I purpose to arrange his material under the three heads, the man, his times and his writings. Of these, however, we are to deal especially with the latter in this paper; yet it must be remembered that every poem, novel, system of philosophy, or history, is but the exponent of the man and his times, hence, in the treatment of the one, we necessarily have a fusion of the three.

I. THE MAN.

Especially worthy of note in this connection is the marked individuality of de Maupassant and the influence of the same upon the productions under consideration. Foremost in this catalogue of personal traits, are to be mentioned his invincible will, his incessant labor, his tireless and ceaseless activity of mind. This predisposition to patient and careful study, springing from an exhaustless wealth of energy, naturally conducted him to the high and exalted literary ideal: that the professional writer should be a real artist in literature; that he should study his profession as the sculptor, painter and architect do theirs; that literary science is an art, having powers of expression, fine shades of discrimination, rules and laws of which the application requires untiring effort. He spurned the idea of writing without the most careful preparation; he protested vigorously against unconscious productions—that a man could, unconsciously, under the inspiration of thought, turn off a completed volume without any further reworking. On the contrary, that for which de Maupassant strove most, was a conscious product, a systematized literature, the result of professional training.

In consequence of the early bent of his nature and his habits of study he lived a solitary and secluded life. Shutting himself out from the world and friends, his sad nature converted every consolation into a sorrow, after the manner of the famous weed whose horrible taste is said to embitter the whole system when once imbibed. Like John Milton, the great English poet, he dwelt apart, the world knowing little of his life; but, after all, the melancholy loneliness of the man lends a peculiar dignity to his character; surrounding him with the silence and solitude of his closet, we are wont to read into his life the intellectual elements of a man selected from some lofty and stirring epoch of history. In addition to his indomitable will, high ideal, intense application, pessimism and solitary disposition, we must note his decided modesty: he wrote not for fame and notoriety, but as a simple business of bread-making.

II. HIS TIMES.

The next influence to be considered in the order of our author's mental make-up is that of the individuality of his age; as a matter of fact, the influence of the man upon his times and of the times upon the man, is the real basis of literature. In the light of historic setting, the writer can be located and his productions interpreted.

The chief literary tendencies bearing directly upon the subject in hand, were the two kinds of novel, subjective and objective romance. The partisans of subjective romance demand that the writer shall strive to indicate the slightest evolutions of the soul, and all the most secret motives which determine our action, allowing only a secondary importance to the resulting fact. According to this school, it is necessary to write a novel after the mannner of a philosopher who composes a

work on psychology, tracing the whys and resolves to their most distant sources, and clearly discerning all the struggles of a soul that acts under the impulse of passion, interest or instinct.

The partisans of objectivity, on the contrary, profess to give us an exact representation of what takes place in life. They carefully avoid all complicated explanations and all dissertations on motives, and limit themselves to placing before our eyes personages and events; instead of explaining at length the state of mind, authors of the objective school seek to portray the action or gesture to which this state of mind would inevitably lead under given conditions; they conduct their hero in such a manner from one end of the volume to the other, that his every act and movement can but reflect his inmost nature, his thoughts, his resolves and his doubts. Thus they hide their psychology, making it the simple framework of the book, as the invisible skeleton is the frame of the human body.

To this school of objective romance, with its novel of character, belonged Guy de Maupassant, one of the keenest and closest observers of men and things. He possessed in a pre-eminent degree these two simple faculties: an exact vision of form and an instinctive intuition of its underlying parts; he defined as the special faculty of the writer, the eye, which absorbed all things—life appealed to him only through the senses.

As there is always a close and vital connection between religion and thought, between morals and literature, we are already prepared to forecast the ethical tendencies of the above-mentioned literary schools. In circumstances so diverse and unhealthy, it is not strange that the worst men become the best and the best become the worst. Dante tells us of a wondrous encounter between a man and a serpent; after cruel blows had been inflicted, each was transformed into the likeness of its antagonist; the serpent's tail divided into two legs; the man's legs entertwined themselves into a tail. At length the serpent stood up a man and the man fell down a serpent licking the dust and hissing away. Something like this was the moral transformation that took place in the time of de Maupassant between the better and the worse nature of man; as a natural deduction from this realism and materialism, we have more or less scepticism and, hence, a doubting, fatalistic, pessimistic de Maupassant is a legal product.

III. Writings.

Born and reared in Normandy, it is but natural that de Maupassant should draw a goodly part of his material from this section of France. Here he found most of the landscapes and personages, thorough-fares and market-places, taverns and tribunals set forth in his story and fiction. His studies being ended, he was employed for a time in a Government department, where, by reason of his close contact with boulevard journals, he collected his material for the types of men and women found in 'Bel Ami.'

A good half of his short stories belong to a class which is called Gallic. Reviving that most ancient form of French literature, the *conte* of La Fontaine and Voltaire, de Maupassant was in heart and in the largest sense of the word, a Gaul; he added to the genial mirth of his forefathers the pessimism of the present.

The plots of his novels are for the most part borrowed from friends; and a like criticism may be justly passed on his dramas. 'Musotte' resembles too much the style and spirit of Jacques Normand and 'Paix du Ménage' reminds us too strongly of Alexandre Dumas.

As many other great writers of his time, de Maupassant began his literary career by writing poetry. Though possessed of some merit, his efforts in this direction were little more than signal failures, showing few of the requisites commonly ascribed to the so-called born poet. According to a universal and firmly grounded article of literary faith, an age of science and materialism is rarely productive of great poets. Thus it is not strange that the realism of de Maupassant rendered him incapable of fostering the highest gifts of the poet—the sweetness of melody, the richness of harmony, the sublimity of imagination. Possessing none of these beyond the ordinary, his significance as a writer rested almost solely upon his powers of observation, narration and description. The bulk of his poetry is found in

the two collections, 'Au bord de l'eau' and 'Venus Rustique.'

Even as a novelist de Maupassant was not at his best; the frame of romance was too vast for him; he never wished to make long campaigns with his characters, preferring rather to write many books than to carry one to a great length; yet in spite of this difficulty, it must be added that his novels take high rank in the rôle of fiction. His primary object was to describe character, as differing from the novel of incident whose chief object is to portray environment; the latter would graphically picture surroundings and leave the reader to judge the character from these; it would describe minutely the many and varied features of environment, and leave one to infer what kind of a personality could live therein. The character novelist delights in a clean, clear-cut analysis of character, a bold delineation of men and women as they appear in real life.

Like Victor Hugo, de Maupassant thought the individual always innocent, and society or some higher power responsible for every crime, or injustice. As in the case of *Jean Valjean*, his heroes invariably find themselves victims of circumstances which they can not avoid. In 'Petite Roque' de Maupassant studies the problem as to how an honest man in an hour of aberration, can become the equal of the worst criminal. *Yvette* is a girl doomed because of her low origin to be just what her mother was, notwithstanding her longings, thirstings and yearnings to rise to a higher plain. By a strange process of destiny, M. *Parent*, a good and credulous bourgeois, is forced to the recognition of the fact that his wife's chastity has been robbed by his friend. 'Le Horla' is filled with terrifying confessions, and the most heart-rending sadness is allotted to men. 'Bel Ami' is a species of libertinism worthy of Don Juan; 'Boule de Suif' reads like a corrupting and contaminating story of some oriental harem; 'L'Inutile Beauté' is the jealousy of a man leading to the important truth that woman is to serve a higher end in this world than the mere re-peopling of society. Thus from almost every page glints forth a sickly distrust in all human things; de Maupassant believes religion a farce, and law a propagator of crimes. He believes science, art and poetry decided failures, and thinks society itself, contrary to the beautiful idealism of the poet Shelly, but a return to barbarism. He has painted no characters of superior culture, holding that thought, the only difference between man and the lower animals, is man's greatest curse.

The novels mentioned thus far belong to the school of naturalism. 'Pierre et Jean,' 'Fort comme la Mort' and 'Notre Cœur,' on the other hand, are largely subjective. The growing jealousy of the two brothers, the restless walks and sleepless nights of *Pierre*, the sad discovery of the mother's sin, and the final flight of the disheartened son, is a problem of psychology from beginning to end. Equally as metaphysical is the wild despair of disappointed love in the bosom of *Bertin* and the suitor of Mademoiselle *De Brune*, the heroes of the second and third works above mentioned.

Though gifted beyond many of his fellows as a poet and novelist, it was in his rich and fascinating novelet that de Maupassant really won his literary spurs. It was certainly here that he displayed to greatest advantage his judgment, taste and originality. The French short story in its present popular form dates from him. During the last ten years of his life he contributed an almost weekly *nouvelle* to some Parisian publication. He published more than a hundred tales that were infinitely relished by the reading public of France and the world. "L'Histoire d'une fille de ferme," "l'Héritage," "Mon oncle," "Jules," "les Bijoux," "l'Enfant" and "Ce cochon de Morin" give an impression of completeness and perfection: we perceive at once the naturalness, harmony and equilibrium of the whole, nothing lacking, nothing in excess. The influence of the *conte* on the modern story constitutes no inconsiderable movement in literature; to its revival we owe the good as well as the mass of mediocre and insipid stories that flood our country to-day. The *nouvelle* has become a current production, having its place in the journal, the imaginative chronicle and the article of information.

De Maupassant's most distinctive feature, that which differentiates him from most of the writers of his time, is his marked impersonali-

ty. In his books he never puts himself on the stage, neither by the expression of a judgment nor the display of a taste or a preference. He has exercised jealous care in concealing from us that which is eventful in the life of the heart and spirit; he never reveals his life to the reader, claiming that a writer should only give to the public his work and not its sources. However, like the author of Hamlet, he does reveal himself indirectly in everything that he wrote.

This argument of M. Doumic as to the impersonality of de Maupassant is itself liable to criticism. The first and most serious objection to it is, that de Maupassant does speak of himself directly. For more than thirty pages of his introduction to 'Pierre et Jean' the author gives, in a most conclusive manner, his attitude toward the French novel. He lays down his opinions in unequivocal terms. In the second place, impersonality in the sense in which M. Doumic uses the word, belongs to almost every novelist and is not, therefore, a distinguishing characteristic of de Maupassant; in other words, every real romance writer is forced, from the nature of the novel itself, to speak of his characters rather than of himself, revealing himself through his characters.

M. Doumic posits the proposition that de Maupassant had neither invention nor imagination; the reader has well divined that the material handed him always remained a constant quantity. As an explanation of this fact, the critic cites the two schools of French fiction: The one proceeded upon the fact that the idea itself is the generator of the work; that it calls forth, modifies and vivifies objective facts; that the writer rules and dominates the impression received from reality. The other school holds the orthodox principle of naturalism that the facts of external nature govern the writer; that he operates solely upon the data coming from without; that it is an unpardonable literary heresy to add to or detract therefrom a single iota. Hence, no room is left for imagination or invention; to track nature, as the rattle snake follows its pilot, is the only legitimate procedure. To the latter school belongs de Maupassant.

This logic may be questioned in part. As far as de Maupassant's novels are purely realistic, I grant the truth of what has been said; but his psychological novels, already mentioned, bear unmistakable evidence of imagination. As to his power of invention, M. Doumic himself states that he was a creator in the short story, hence, our author must have had to a certain extent, at least, both invention and imagination.

In his ever present, Byronic inveighing against the bitter fate of man, de Maupassant but shared the too common sorrow of literary men. Like sad Harold, Faust and the Prince of Abasynia he eliminated from life every object of hope and every spur to energy and activity; his melancholy was in some respects similar to the unending complaint of the Greek poets against the cruelties of destiny; he was ever Prometheus chained to the horrid rock of fate or Mazeppa linked to the wild horse of passion. He proclaimed everywhere the doctrine of vanity, and protested lively against anything like Emersonian optimism; he believed God ignorant of his creatures and his countless worlds created. The idea of death haunts him perpetually; over this certain annihilation he broods, dreams and grows miserable. Equally mournful and lugubrious is his conception of love; he admits that Platonic affection is a beautiful dream of humanity, the dream of a union of souls in love, forgetful of self, a mysterious union above the contemptible and disgusting things of this world, but doubting the practicability of such a thing, he goes at once to the other extreme, to love merely for the gratification of carnal and sensual desires. Then he says, from the nature of the case, there is but a short period in which one is capable of loving and being loved, and following this brief period is a season of grief, which he calls death, the death of love and hope; from the memory of other days nothing remains save the regret of things gone, and over the saddening years to come there rises but one image, the image of death. His constant thought seems to have been centered in the doleful philosophy that we can neither know, do, nor imagine anything for the reason that we are imprisoned. Nevertheless, there is at least one redeeming feature

in the sad lament of this melancholy man: his was a pessimism generous, efficacious and salutary, born not of hatred, but of sympathy; his was a sadness inspiring progress and giving here and there a faint glimpse of the grandeur of human destiny. Like the unfortunate man doomed to hear the weird story of the Ancient Mariner, we may turn from this narrative of gloom sadder but wiser men.

In reviewing the article of M. Brunetière and that by M. Lemaître, it is sufficient simply to dwell for a moment on the facts additional to or differing from, those embodied in the criticism of M. Doumic on de Maupassant. M. Brunetière's differentiation of de Maupassant from Zola, Flaubert and Daudet is the point of chief interest in the first article and merits special mention. In the first place, the realism of de Maupassant is widely different from that of Zola and Daudet; Daudet merely ascribes to his characters a mania or a bad habit, attaching to them some such epithet as "la nommée Delobelle"; Zola heaps up details, giving every aspect of profile and full view; his is largely the work of generalization rather than seizing of the essential traits that stamp each portrait with a distinct personality. His delineations are of great types, depicting as a rule the features which belong to many in common and to no one in particular. He frequently portrays a whole province in a single character. On the contrary, de Maupassant observes closely his model, laying stress upon those points which distinguish and individualize his characters; his descriptions are of actual life and belong to but one personage; there is no mistake about *Bertin*, *Boule de Suif*, *Parent* and *Pierre*; they are separate and distinct beings. Of the three authors just mentioned, he is by far the most real and natural.

A second point of difference is de Maupassant's impersonality as contrasted with the personality of the other two, but as this fact has already been discussed it needs but a passing notice here.

Between the pessimism of de Maupassant and that of Zola and Flaubert, a sharp distinction should be drawn; the melancholy of the first was due in the main to a lack of faith in the capabilities of men; he thought every effort of humanity useless and vain, but was deeply sympathetic. This sadnass proceeded from a denial of justice and not a hatred. Flaubert and Zola, on the other hand, were misanthropes. Like Byron they looked with proud disdain upon the tenderest and truest affections of the human heart; they resemble that noxious Sardinian soil of which the intense bitterness is said to have been perceptible even in its honey; theirs is the fruitless bitterness of a misanthrope—the melancholy sadness of de Maupassant was the despair of a faithless but sympathetic soul.

M. Jules Lemaître treats only the *conte*, giving in brief its historical development from its origin to de Maupassant. It has assumed in turn the form of the Gallic fable, the gay, religious and marvellous romance of the Middle Ages, the sensual and corrupt adventure of the sixteenth and seventeenth centuries, culminating in the popular newspaper story of modern times.

A point of importance to note, is the contrast or comparison of La Fontaine and de Maupassant, representatives of two extreme and widely separated periods of the *conte*. The former had but seven or eight personages, always the same; to know these seven or eight faces, is to be fairly acquainted with all that he wrote. The latter was a realist in the strictest sense of the word and painted no two characters alike; to him every being was different from all others. The former was an optimist, ever moving to sweet and genial laughter the good Gallic fathers who were easily touched by the richness of his mirth and humor; the latter was a pessimist dubbed at different times and under varying circumstances as sensualist, brutalist and sceptic. In consequence of his realism, de Maupassant saw life just as it is, with the sad and the joyous mixed like the arrows of Death and Cupid in the cave.

In conclusion, M. Lemaître dwells at some length on the classic diction of de Maupassant, that most splendid polish of his composition. This classic quality or form of his writings is seen in the excellence, neatness, exactness and unsought flow of his words; it is also seen in the naturalness of his prose, in the good and high standard of his vocabulary and in

the simplicity and rhythm of his phrases. More than almost any other writer of his time, de Maupassant has approached the clearness, beauty and perfection of classic composition.

Thus far the three articles whose titles head this paper, together with some strictures on M. Doumic's view as to de Maupassant's lack of invention, and his impersonality, have occupied our attention. I now pass to a brief discussion of the author's low estimation of women, his treatment of friendship, the plan of his novel and the classification of his short story as gathered from a personal examination of his writings.

Decidedly one of the most objectionable and blamable features of de Maupassant's novels is his low estimate of woman's character; his women, as a rule, have neither virtue, refinement nor honor; chastity in woman is treated as insignificant. The mother of *Pierre* and *Jean* has an unlawful lover who turns out to be the real father of *Jean*; the wife of M. *Parent* is nothing more than a harlot, the favorite of a seeming friend of her husband; in 'Notre Cœur' Mlle. *de Brune*, having been deceived in first love, becomes in turn the popular flirt and coquette of Paris, trifling with the affections of men. Nowhere in our author's novels do we find such heroines as *Little Nell*, or *Lucille*; but everywhere woman, the sweetest flower of fiction, is discounted and lowered to the level of brutes.

Equally worthy of condemnation is de Maupassant's treatment of friendship: "I am never more alone than when I open my heart to my friend" is the pithy maxim of his life. The only two men who ever associated with him after the manner of intimate companionship, Flaubert and Bouilhet, invariably found him stiff, inapproachable and formal; his novels bear no traces of ideal friendship; his personages are all wanting in that highest test of noble and honorable character, an abiding trust in human nature. For a time M. *Parent* thinks *Lemousin* his warm, bosom friend, only to have his hopes shattered by learning that his apparent friend had stolen the sacred virtue of his wife; likewise M. *Maréchal* plays M. *Roland* false.

Have de Maupassant's novels any plot? As for my part, I have read them without being conscious of any plot whatever; it has been impossible to discover any logical coherency, any carefully elaborated system leading up to a final result—his novels consist in a simple narration of the common facts of everyday life. Contrast, if you please, the numerous characters and intricately woven scenes of the 'Old Curiosity Shop' with the simple story of 'Notre Cœur.' In the former, side issues and subordinate characters are worked in, constructed logically one upon the other, and in this wonderfully complex and complicated net-work, the hero or heroine is left to fight the battle of destiny; in the latter we lose sight of a strangely distributed environment and think only of the graphic description of one or two lives. In the former, we wonder how the hero is to extricate himself from the growing plots and scheming intrigues of his surroundings; in the latter, we wonder what unexpected and single act is to doom or save our hero.

As space forbids even a passing reference singly to the hundred stories of our author, I simply give their fivefold classification: tales of the Norman peasantry, those bearing upon the army of clerks, those representing subjects drawn from the walks of upper life, the weird and supernatural, the adventures of railway travel.*

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AMERICAN DIALECT.

To the Editors of Mod. Lang. Notes.

Sirs:—I have prepared the following circular, referred to in the February number of Mod. Lang. Notes, and shall he glad to send copies of it to anyone. The chief object of the circular is to obtain such information as will make it possible to trace, even if but vaguely, the limits of our dialect centers and currents. It may be some time before the results of the investigation can be published, but when they are, the readers of the Notes will be informi-

*The four following articles on de Maupassant present in substance what has already been said: *Fortnightly Review*, vol. xliii, 1888, pp. 364–86, by Henry James; *New Review*, vol. v, 1891, pp. 63–71, by de Bury; *Academy*, vol. xxxix, 1891, pp. 265–66, by C. Nicholson; *Spectator*, vol. lxiii, 1889, pp. 309–10.

ed. It will be impossible for me to reply to all those that may be so kind as to contribute material. Answers to part of the questions will be acceptable, should it be inconvenient to answer all. Other information than that asked for will be gladly received, but would better be written on a separate sheet.

What is wanted is a report of natural speech, without regard to what dictionaries and teachers say is "correct." If a word or usage is in vogue only among the illiterate, mark it "I"; if only among negroes "N"; if rare "R." Please write only on one side of the paper, and number the answers as the questions are.

1. State your name and present address. 2. Where was your usage formed? [Give county and state, and add "S," "SW," "C," etc., according as the county is in the southern, southwestern, or central part of the state.] 3. Has your speech been modified by that of persons speaking differently from what is usual in your neighborhood? If so, explain. [For ex., are your parents foreigners, or from an other state, or have you been taught by or associated with such persons?] 4. Where did most of the settlers in your neighborhood come from? 4½. Is there a large foreign population? If so, of what nationality?

5. Is to you the word '*stoop*' (=porch) familiar, strange, or unknown? 6. Is '*bayou*' to you a familiar word or a book word? 7. Does the first syllable rime with 'by' or 'bay'? 8. Does the second rime with 'go' or 'you'? 9. Are the two syllables separated by the sound of *y* in 'yet'? 10. Which syllable has the stress? 11. At what time of day do you begin to say "*Good evening*"? 12. Do you speak of the '*forenoon*'? 13. Of the '*afternoon*'? 14. Do you say "Good forenoon"? 15. "Good afternoon"? 16. Do you use '*pack*' in the sense of 'carry'?

17. Does '*you all*' mean 'all of you' or simply 'you'? 18. Which word has the stress? 19. Is '*you' all*' used in speaking to one person? 20. Is '*yous*' in use for 'you'? 21. Is '*you'n's* used for 'you'? 22. Is '*yous*' used in speaking to one person? 23. Is '*you'n's*'? 24. Do you say "*What all* did he say"? 25. "*Who all* were there"? 26. Is '*a bunch of caltle*' familiar to you? 27. Would you say "*I want up*"='I want to get up'? 28. Would you say "*The butter is all*"='There is no more'? 29. Do you occasionally say "*I guess*"='I think'? 30. Do you occasionally say "*I reckon*"='I think'? 31. Might you say "I wonder if I shall *get to* go"='shall be able to go'? 32. Would you say "I *got to* go riding yesterday"='I had the opportunity,? 33. Do you say "I shall *wait on* you"='for you'? 34. Do you use '*carry*' in the sense of 'escort'? 35. Is the word '*creek*' in common use? 36. Does it usually rime with 'speak' or with 'stick'? 37. Is '*tote*' to you a common word, or a comparatively recent slang word? 38. Just what does it mean? 39. Would you say "Just taste (smell, feel) of it"? 40. Or "Just taste it"?

41. Does '*to*' rime with 'grow' or with 'true'? 42. Do you pronounce '*where*' and '*wear*,' '*whet*' and '*wet*' alike? 43. Has anyone ever said he thought you pronounced *wh* like *w*? 44. Do you pronounce '*excursion*' with the *sh*-sound in 'shun' or that of *s* in 'vision'? 45. In which (if any) of the following does *s* have the sound of *z*: '*the grease*,' '*to grease*,' '*greasy*'? 46. Do you pronounce *th* in the following cases as in 'thick' or as in 'the': (*a*) *with' 'em*, (*b*) *with' me*, (*c*) *with all*'? 47. Do '*thought, taught, ought, daughter, author*,' etc., sound like 'hot'? 48. Does the vowel in '*taw*' resemble that in 'hot' or that in 'board'?

49. Which of the following words usually have *a* as in 'cat,' or nearly that? 50. Do any have a sound resembling *a* in 'make'? 50½. Do any have a sound like *a* in 'art'? 51. Do any have a sound resembling *a* in 'all'? *after, almond, answer, ant, ask, aunt, basket, calf, calm, can't, command, dance, draft, drama, fasten, gape, glass, half, haunt, laugh, ma'm* (in "yes ma'm," etc.), *nasty, past, path, plant, psalm, rather, salmon, sample, sha'n't, staff.*

52. Which is most usual: '*pa'pa*,' '*papa'*,' '*pap*,' or '*pa*'? 53. If the last, does the *a* sound as in 'art,' hat,' or 'all'? 54. Do you say '*down' town*' or '*down town'*'?

55. Is the word '*shitling*' in use in business? If so, what is its value? 56. Is '*levy*' in use? If so, what is its value? 57. Is '*bit*' in use? If so, what is its value? 58. Is '*fip*' in use?

If so, what is its value? 59. Do you call the pipe that conducts smoke from a stove to the chimney a "*stovepipe*" or a "*funnel*"? 60. Do you call a tin vessel of the size of a cup and with a looped tin (not long straight) handle a "*tin cup*" or a "*dipper*"? 61. Would you call an iron utensil having a large open top and used for boiling potatoes, meat, etc., a "*pot*" or a "*kettle*"? 62. If large and made of brass, what would you call it? 63. Would you call a wooden vessel for carrying water, etc., a "*pail*" or a "*bucket*"? 64. What would you call a similar vessel of tin for carrying water, milk, etc.? 65. Would you call a covered tin vessel for carrying a small amount of milk or a dinner a "*pail*," a "*can*," or a "*kettle*"? 66. Do you say "*frying pan*," "*skittet*," or "*spider*"? 67. If more than one, how do you differentiate?

What calls are used to the following animals: 68. Horses, 69. Cows, 70. Dogs, 71. Cats, 72. Pigs, 73. Sheep, 74. Chickens, 75. Ducks, 76. Geese? 77. In calling a person do you usually prefix *O!*? 78. If so, is *O!* more heavily stressed or the name? 79. Do you often say '*Yes, indeed*'? 80. If so, which word has most stress?

GEORGE HEMPL.

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THE ETYMOLOGY OF nymðe, nemne, etc.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The article by Professor Mather on *nemne* (MOD. LANG. NOTES for March) tempts me to bring to the light a note on the etymology of the word, that has been lurking some three years in my desk; I shall give it as I wrote it, without revision.

nefne and *nemne* are generally associated as *efne* to *emne* (cf. Kluge's and Sweet's 'Readers'), and *efne* is explained as from *ne-gif-ne* (Grein, March, Müller) or, as Heyne puts it, <*ni-iba-ni*. This might be put in somewhat more accepted form as follows:

gif<*ge-ef*=OS. *ja-ef*=Goth. *ja-iba*;
ne-ef-ne>*nefne*>*nemne*>*nemðe*,
later *ne-gif-ne*>**nifne*>*nymðe*,

the *-ðe* of the last two forms being due to the analogy of *for-þæm-ðe*, etc.

But all this is brushed aside by the fact that *nefne* is a later form than *nemne*, while *nifne* does not exist. The O.E.T. contains various forms with *mn*, but not one with *fn*; while such words as *efne*, *stefne*, have not yet made the change to *mn*, but appear invariably written with *fn*.

In seeking the source of the word, we, therefore, cannot start with the *fn* form. I propose the following:—

ne-gīem-þu, literally 'do not consider!' (cf. Eng. 'let alone' and German 'davon abgesehen,' 'abgesehen von,' 'ungeachtet, etc.).

>**nīemþu*, Sievers §110 and A.[1]

>**nīempe. þu*>*þe* because of weakness of accent (the word being used as a conjunction) and because no longer prevented by the independent *þu*, as the original meaning of the conglomeration was lost after the contraction of *ne gīem* to *nīem*; the change was probably assisted by the analogy of *for-þǣm-ðe* and the other conjunctions in *-ðe*.

Later (Sievers, §97) **nȳmþe*, **nīmþe*, **nēmþe* >*nympe*, *nimpe*, *nempe*. The shortening before more than one consonant, cf. *sippan* (Kluge, Paul's 'Grd.' i., p. 868) was encouraged by the fact that conjunctions are weakly stressed. Of course, the quantity of *gīem* could have no restraining influence, it being no longer associated with *nīempe* in thought.

nymne, *nemne* may be due to the assimilation of *þ* to *m* (*þ*>*ð*>nasalized *ð*>*n*: Sievers, Paul's 'Grd.' i, p. 295, §69), perhaps assisted by the analogy of the conjunction *whonne*. Later, when *efne* had become *emne* (*þ*>nasalized *þ*>*m*) *nemne* was associated with it, as though *nemne*=*ne-emne*.[1] Moreover, as *emne* had the (older) by-form *efne*, there arose next *nemne* the by-form *nefne*, which was probably only an orthographic form: that is, people said *emne* but still often wrote *efne*, and so wrote *nefne*, though the word had never been so pronounced. There was no corresponding provocation to write *nyfne*, and no such form appears to have arisen.

We find the following forms:—

1 The word was archaic, occurring mostly in poetry, where prose generally has *būton*, etc. In the 'Blickling Homilies' the older word is used only three times: *nemne* 19, 22; *nemþe* 161, ii; *nefne* 223, 36; against any number of *būtons*. In one of the three passages we even have *nemne buton*.

nymðe,	*nimðe,*	*nemðe,*
nymne,		*nemne,*
		nefne.

The O.E.T. have (besides one *nybðe*, Sievers, §187 A):—

1 *nymðe,*	2 *nemðe,*
1 *nymne,*	4 *nemne.*

(*e* predominates because most of the examples are from Mercian texts, Sievers, §159,3.)

Grein has:—

34 *nymðe,*	2 *nimðe,*	1 *nemðe,*
		8 *nemne,*
		ʃ 9 *nefne,*
		(2 *næfne.*

GEORGE HEMPL.

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FRENCH READER.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In connection with my friend Mr. Jean Passy, of Paris, I am preparing for publication a 'French Reader with Phonetic Transcription' (*Chrestomathie Phonétique*) for the use of teachers and students in private instruction, and in colleges and Romance seminaries. The American edition will be published by Henry Holt & Co., of New York.

The authors naturally wish to make their book as perfect as possible in every respect, and to offer in it some real improvements for the system of transcription, compared with previous works of a similar purport; on some doubtful points they are, therefore, anxious to know the opinions of experts, especially such as would like to use their chrestomathy. With this end in view, Mr. Jean Passy has published in the *Maître Phonétique* (March 1894, pp. 53–54) a series of questions, which I repeat below, in common print, for the consideration of those interested in the work:

1° Sera-t-il utile d'insérer dans le *French Reader* quelques textes en double transcription? Si oui, comment disposer et exécuter? (V. *Maître Phonétique*, 1893, p. 119).

2° Dans les autres textes, faut-il donner l'énonciation très contracte d'un discours rapide, ou au contraire l'énonciation un peu artificielle d'une lecture très lente? Faut-il augmenter ou réduire les (ə)? Faut-il user de parenthèses ou mieux d'italiques pour les sons qu'on peut à volonté prononcer ou omettre?

3° Comment couper les phrases? Faut-il se contenter des signes traditionnels de l'orthographe (virgule, point et virgule, deux points, etc.) de façon à ne rien préjuger, à laisser chaque professeur libre d'indiquer à ses élèves le mode de subdivision qu'il préfère? Ou bien faut-il diviser la phrase en groupes d'énonciation?

4° Dans ce dernier cas, les groupes doivent-ils être logiques ou phonétiques? Faut-il couper d'après le sens: "la mɛ̃ d mamzel; ɛ:me d la fi:j; l avi d sa fam," en s'en remettant au professeur du soin d'enseigner à l'élève à intercaler un (ə) lorsque la lenteur et les arrêts de son énonciation l'exigent? Faut-il au contraire couper d'après la syllabation du discours rapide: "la mɛ̃ d mamzel; ɛ:me d la fi:j; l avi d sa fam"? Ou enfin, faut-il écrire "la mɛ̃ də madmwazel, ɛ:me də la fi:j..." Quels sont, d'après votre expérience, les avantages et les inconvénients de ces quatre systèmes?

5° Les tirets qui indiquent la réunion syllabique, ont-ils une utilité réelle, ou ne servent-ils qu'à compliquer la transcription?

6° Comment marquer l'accent pour le français?—A.—En imprimant en caractères gras toutes les voyelles accentuées: ʃɑ̃:te (e).—B.—Par un trait au-dessous de la voyelle: ʃɑ̃:te (e).—C.—Par un accent au-dessus de la voyelle: ʃɑ̃:té.—D.—Par un accent avant la syllabe: ʃɑ̃:′te.—E.—Par un accent après la syllabe: ʃɑ̃:te′.

A n'offre, je crois, pas d'autre inconvénient que d'être coûteux. B et C le sont aussi, et plus compliqués pour l'œil. Comme le français est habituellement accentué sur la finale, E couperait moins les mots que D, si nous marquions chaque syllabe forte. Ce serait le contraire, si nous divisions nos textes en groupes d'énonciation, dont la dernière syllabe, presque toujours forte, peut conventionnellement se passer d'accent. À l'intérieur d'un groupe d'énonciation, c'est le plus souvent la première syllabe qui est forte, en sorte qu'on couperait moins les mots en marquant l'accent avant qu'après.

En tenant compte de ces observations, dans quel ordre de préférence rangeriez-vous les susdits systèmes?

7° Faut-il marquer les assimilation, par exemple comme ceci: dɑ̃ le: ′lsɔ̃ ʁ ʒe y l ɔnœ:r... la zgɔ̃:d̥ perjɔd. . . . kwaʁ̥ varjabl...?

A. RAMBEAU.

Johns Hopkins University.

THE BIBLE IN PHONETIC SCRIPT.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Referring to the Review[1] of the 'Version Populaire de l'Evangile de Luc, en transcription phonétique,' I may remark that this rendition of Luke is to be followed by a similar one of the Acts of the Apostles, and later by

1 Cf. *Le Maître Phonétique*, Avril, 1894, p. 75.

that of other books of the Bible; herein we have reason for wider interest in M. Passy's method of phonetic transcription, since it is to be employed for the propagation of a knowledge of the Bible among the uneducated peasantry of France. The author finds a motive for his undertaking in a recognition of the fact that the usual orthography for French is almost an insuperable barrier to the comprehension of any text by the average *campagnard*; another obstacle arises when the countryman essays to read the Bible; not only does the orthography bewilder him, but the language is peculiar to this Book since it consists of forms and locutions no longer in vogue in current speech, and especially in the conversation of the lower classes. The editor endeavors to overcome both of these impediments for the peasant by presenting a familiar version of the simplest of the Gospels, transcribed in his system of phonetic notation, that an illiterate person of even limited intelligence can learn in a few days,since the pronunciation indicated is colloquial and corresponds to the unaffected style of the entire work.

The outcome of this attempt will doubtless be watched by many with great interest. The present writer can testify that M. Passy has already met with marked success in teaching peasant youth (who had no previous knowledge of letters) hymns and Bible stories printed in phonetic script; while in company with the author on a visit to a Sabbath-school mission in Normandy, it was surprising to hear small boys and girls (otherwise ignorant) read with ease selections which in ordinary spelling might have offered difficulty to school-children.

The new departure may have far-reaching consequences. If children, whose families and associates are illiterate, can be readily instructed by the phonetic method, others more favored as to intellectual surroundings may learn yet more rapidly by the same plan. If the system constitutes an easy way for the French to be taught their own language, it follows that foreigners may probably find here a valuable auxiliary in mastering a tongue that is new to them; the native has for a guide a speech-feeling which is altogether wanting in the Englishman or American in his attempt to pronounce French. All the more, then, will the latter find of great assistance a transcription in which every letter represents one definite sound, and where many signs of ordinary orthography, written but not pronounced, are omitted.

The success of the system may ultimately induce a spelling reform, hut this is not necessarily implied; once having acquired a correct pronunciation by the use of the phonetic method, neither native nor foreigner will experience perplexity in recognizing words in their usual forms. Whatever may be the future results in respect to general application, both opponents and supporters of M. Passy's system will certainly be glad to witness, for the present, a prosperous issue of its extension to a new field of usefulness.

L. Emil Menger.
Johns Hopkins University.

OLD ENGLISH nemne (nymðe).

To the Editors of Mod. Lang. Notes.

Sirs:—A slight confirmation of the conclusion arrived at in Dr. Mather's interesting paper on the conjunction *nemne* (*nymðe*), namely, that it was an Anglian, probably, a Mercian form, is perhaps afforded by the fact that the word occurs twice in line 258 of the Mercian Life of St. Chad which I published in the *Anglia* x, 131 (*nes nefre on his muðe nympðe crist nympðe mildheorlnis*). Compare with this line 'Blickling Homilies,' 223,36 (cited by Dr. Mather).

There seems, furthermore, good reason for believing with Sievers (Paul und Braune's *Beiträge* x, pp. 474 and 483) that the metrical version of the Psalter (Paris MS.) is Anglian, not Kentish.

A. S. Napier.
Oxford.

ERRATUM.

To the Editors of Mod. Lang. Notes.

Sirs:—The correction, in the review of Henrici's Iwein—"Note on l. 3840. Read *leun* instead of *keun*" (March number of Mod. Lang. Notes, col. 188)—is due to a misunderstanding and should be struck out.

B. J. Vos.
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BRIEF MENTION.

Students of the modern languages, and particularly those interested in the study of dialects, will find great attractions in the catalogue of the library of the late Prince Louis-Lucien Bonaparte (London: Henry Sotheran & Co. Price, One Guinea). Its compiler, Mr. Victor Collins, modestly terms his work an "Attempt at a Catalogue," and apologizes for errors of statement or classification, which may have been made in carrying out his laborious undertaking. For he asserts that to prepare a perfect catalogue of the library would require "several years' work for many experts." Mr. Collins has selected for his list some 13,699 numbers, which represent many more volumes, since sets and periodicals are included under one heading for each series. Some 11 numbers represent the scant amount of works on the Chinese and Thibetan languages and 66 comprise the books on African, Malay and Asiatic polyglot tongues. But with the various divisions of the Finnic dialects the list expands, and 569 numbers give an idea of their extent and variety. The Basque, to which the Prince was especially devoted, claims 713 titles; 200 more are allotted to the American,Sub-Arctic; Circassian and Semitic; and 1050 to the Aryan dialects of the East. With the Italic branch of the Aryan the richness of the collection begins to be manifest. Under the Neo-Latin languages are enumerated no less than 4291 titles, of which some 900 represent Italian dialects, and 500 more Italian in general. 1400 titles convey an idea of the amount of special works on Celtic, 2300 of the various Teutonic languages, of which Frisian claims 300, some 1500 of English, of which about 700 are absorbed by modern dialects, and the remaining 1200 describe that side of the library which relates to Slavonian, Lettic and other Aryan idioms. Criticism of the classification is entirely disarmed by the preface of the author, and, indeed, would be out of place when the labor of compiling and the purpose of the catalogue—to get a purchaser—is taken into consideration.

OBITUARY.

JOHAN FRITZNER.

By the death of Dr. Johan Fritzner, which occurred on December 10, 1893, Scandinavia has lost its most eminent lexicographer. He was born on a farm near Bergen, Norway, April 9, 1812. In 1828 he entered the University of Christiania, where he studied theology, although his chief interest was already philology, especially that of his mother tongue. After teaching for several years in Bergen, he became pastor at Vadsö, a village in Finmarken, where he was brought into close contact with the Lapps and Finns and of whose language he made himself a perfect master. It is related that he was able to preach fluently in the three languages of the district. While at Vadsö, Fritzner made his first appearance in print (1846), in a review of Stockfleth's 'Grammatik i det Lappiske Sprog.' In the same year he published an original study of the archæology of Finmarken, which may be regarded as the first step in this branch of research. His last contribution to the study of the Lapps is contained in Friis' 'Lexicon lapponicum' (1887). In the interval his activity was very great, finding expression in critical reviews, monographs, etc.

By the middle of this century the revival of interest in the study of Old Norse literature had resulted in a great collection of texts, published for the most part in Copenhagen and Christiania, the usefulness of which was vastly impaired by the absence of any complete dictionary of the language. Realizing this, the leading Old Norse scholars of Norway resolved to remedy the defect, and feeling that Fritzner was the one man of all others for the task, they requested him to undertake it. With characteristic modesty he at first refused, but in 1860 he finally began in earnest and two years later the first part appeared, the next being completed in 1867. For an account of the importance of this dictionary and the changes and improvements introduced in the second edition, of which the twenty-second part (to *skapstjórr*) was published before its author's death, see MOD. LANG. NOTES vi, 8, p. 248. It is surely not out of place to mention in this brief notice of Dr. Fritzner, that his interest in language studies was never allowed to interfere with the duties of his profession, and that while he is known to the world chiefly as a diligent and incisive investigator, his memory is also cherished by his countrymen for his faithfulness and skill as a parish priest. For the materials of this account I am indebted to the sympathetic sketch in the last number of the *Arkiv för Nordisk Filologi*, written by the friend of its subject, Dr. Gustav Storm.

DANIEL KILHAM DODGE.
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MODERN LANGUAGE NOTES.

Baltimore, June, 1894.

THE RELATION OF THE 'BLOOMS OF KING ALFRED' TO THE ANGLO-SAXON TRANSLATION OF BOETHIUS.

THE work known as 'The Blooms of King Alfred' is found in a single manuscript, Cott. Vitell. A xv. (Beowulf MS.), in the British Museum. A transcript of this, made by Junius, is preserved in the Bodleian Library at Oxford (MS. Junius 70).

The complete text has been printed twice; by Cockayne, in 'The Shrine,' London, 1864–1869, pp. 163–204; by W. Hulme in *Englische Studien*, xviii, pp. 332–356. The work is, for the most part, a translation of portions of Augustine's Soliloquies and Epistle 147, entitled 'De Videndo Deo.'

The work has been ascribed to Alfred by most modern authorities, mainly on the authority of the statement with which the manuscript abruptly closes. "Hær endiað þa cwidas þe ælfred kining alæs of þære bec þe we hatað on." ..... *Englische Studien*, 18, 356,17.

Thomas Wright ('Biographia Britannica Literaria, Anglo-Saxon Period,' London, 1842, p. 394,) puts it among Alfred's works, but notes that it is not mentioned by the "old writers." Lappenberg ('Geschichte von England,' Hamburg, 1843, i, p. 337) mentions it as among the translations ascribed to Alfred "mit mehr oder weniger Grund." Pauli, in his 'Life of Alfred' (Thorpe's Translation, p. 186), states as objections to Alfred's authorship: that the preface of the 'Blooms' differs from the prefaces of the King's known works, in that it does not show that the translator had in mind any definite aim in making his translation; that the work is not mentioned by any authority as among Alfred's works; that the work is written in impure Saxon, a fact not to be explained by assuming incorrect transcription of an early work.

Professor Wülker, in an article in Paul and Braune's *Beiträge*, iv (1877), pp. 101–131, "Über die angelsächsische Bearbeitung der Soliloquien Augustin's," treats the work with especial reference to its sources and authorship. He finds in it, in addition to the translations of portions of the Soliloquies and the 'De Videndo Deo,' passages that are translations of extracts from Augustine's 'De Civitate Dei' and Gregory's Moralia and Dialogues, as well as many additions of original matter. In his discussion of the question of authorship the main points are: (1) The additions to the original are not such as a monk would write, but such as a man of high rank, if not a king, would be likely to make. (2) The vocabulary is like that of the works of Alfred. (3) The work resembles the King's translation of Boethius in its expressions for the principal ideas, the setting of the dialogue, and the formulæ for opening and closing the main divisions of the work. (4) The whole manner of treating the original Latin is like that of Alfred in his translations, especially in the 'Boethius.' (5) In answer to the objection that the work is not mentioned by the old authorities among the works of Alfred, he endeavours to prove that we have in it a portion of the King's Encheiridion or Handbōc, which is described by Asser, and referred to twice by William of Malmesbury.

The object of my article is to contribute to the settlement of the question of authorship by showing that the 'Blooms' and the 'Boethius' are the work of the same writer. The more general points of likeness between the two works have been noticed by Wülker and others; in fact, they could hardly escape the observation of any careful reader. I shall endeavour to show that the resemblance is much closer, and the relation of the works much more intimate than has hitherto been supposed. Part of the material here presented is from my thesis, 'The Blooms of King Alfred,' Johns Hopkins University, 1887 (not printed).

Before passing to the consideration of these closer resemblances, it will be well to speak of those points of general likeness that have been noticed already. The subjects treated in the two works are of the same general nature; the 'Blooms' treats of the knowledge

of God, the immortality of the soul, and the soul's condition in the future state; the 'Boethius' touches the questions of God's government of the universe, true happiness, the reward of the good and punishment of the wicked, fate and foreknowledge. Both of the Latin originals are in the form of dialogue. The translations are alike in their modification of the original form; both make the questions and answers shorter, introducing dialogue where the originals have continuous speech. In both translations the discussion is less philosophical than in the originals, and more in the tone and manner of Christian theology. Both works are free translations, and have many additions of original matter. In both works the translation is closest at the beginning, and the additions of original matter more numerous and extensive towards the end. In the 'Blooms' the dialogue is between *Gescēadwīsness* and the writer; in the 'Boethius,' mainly between *Wisdōm* and the writer. The speeches of Augustine and Boethius are introduced by the form "Đā cwæð ic," the speeches of *Gescēadwīsness* by "Đā cwæð hēo," and the speeches of *Wīsdōm* by "Đā cwæð hē." These are the points of general likeness hitherto noticed.

We pass now to the consideration of those passages that show a much closer resemblance and a more intimate relation between the two works.

I. Simple verbal correspondences.

(1) Here are first to be considered further points of likeness in the setting of the dialogue. A very common formula of transition from one question to another is the following: "You seem to understand this point well enough, but I would like to ask you, etc"; or, "You have explained this point clearly enough, but I would like to have you show me, etc." Examples of this follow.

In quoting I refer to Hulme's text of the 'Blooms,' *Englische Studien* xviii, pp. 332–356, to Fox's edition of the Anglo-Saxon 'Boethius,' to the Benedictine edition of Augustine's Works, and to the edition of Boethius in the Teubner Texts.

Bl.	Boet.
Nu ic gehire hwæt ðu woldest witan. Ac ic wolde witan ærest æt þe, etc. 349,36.	Ic wat nu hwæt þu woldest witan. Ac me lyste bet þæt þu me sædest, etc. 142,12.
Genoh rihte þu hyt hæfst ongytan. Ac ic wolde þæt wit fengen eft þider wit ær wæron. 350,19.	Swa hit is swa þu segst. Ac ic wolde þæt wit unc wendon sume hwile to þises folces spræce. 236,10.
Ful ri[t]hte þu me hæfst geandwyrd. Ac ic þe wolde acsian, etc. 340,8.	Genog þu me hæfst gefrylsod þære tweonge mines modes. . . . . Ac ic ðe wolde giet ascien, etc. 248,24.
Wel þu me lerst. Ac ic gemun, etc. 342,10.	Swiþe ryht is þin lar. Ac ic wolde ðe nu myngian. 240,11.
Gode þanc þæt þu hyt swa wel ongitst. Ac ic wolde witan, etc. 348,27.	þu eart gesæling þæt þu hit swa ongiten hæfst. Ac ic wolde þæt, etc. 126,19.
See also: 339,8; 340,11; 340,35; 344,21; 348, 32; 350,37; 353,22.	See also: 126,4; 140,20; 142,23; 160,7; 174, 30; 198,3; 198,17; 216,9; 242,12.

(2) Further, it is to be noted that both works use the same forms to express assent to a statement, and to acknowledge the force of a reason, or the sufficiency of an argument. Examples:

Bl.	Boet.
Ic eom geþafa þæs þe þu me segst. 343, 15.	Ic eom genog wel geþafa ðæs þe þu sægst. 126, 26.
Genog soð þu sædest. 347, 37.	Genog riht ðu segst. 120, 18.
Soð ðu me sægest. 350, 14.	Genog soþ þæt is þæt þu segst. 182, 31.
Genog sweotol hyt is. 353, 17.	Genog sweotol hit is. 136, 11.
See also; 348, 20; 351, 47.	See also; 178, 3; 182, 33; 198, 3;

(3) Closely related to the preceding are the forms used to express approval of the replies of Reason, and those used by Reason to express approval or disapproval of the perception and reasoning of Boethius or Augustine. In these cases, again, the forms used in the two works are very much alike. Examples:

Bl.	Boet.
Genoh rihte þu hyt hæfst ongytan. 350,19.	Genoh rihte ðu hit ongitst. 142,20; 178,25.
Genoh wel ðu hyt ongitst. 337,39.	Genoh ryhte þu spyrast, swa hit is swa þu segst. 92,18.
Genoh rihte þu hyt understentst. 340,37; 340, 11.	
Me ðincð nu þæt þu hæbbe genoh swetole gesæd etc. 353,9.	Genog sweotole ðu hæfst me gesæd. 142,18.
Me ðincð nu ðað þu hyt me hefdest genoh swætele gerealht. 352,40.	Hu ne is þe nu genoh sweotole gesæd. 34,19.
Ic wundrige hwi (MS. hwu) þu hæbbe swa ræðe forgitan þæt ðu nu lytle ær andætta were. 348, 40.	Ic wundrige hwi þu hæbbe forgiten eall þæt þæt wit ær spræcon. 248,2.

(4) Then, again, in the Anglo-Saxon translations, Augustine and Boethius use expressions strikingly similar to tell their doubts and perplexities, to request fuller explanation, and to express satisfaction at the removal of difficulties. Examples:

Bl.	Boet.
Gif þe be ængum þissa þinga awiht tweoge þonne secge þu me þæt. 349,20.	Ic nat ful geare ymbe hwæt þu gyt tweost; gesege me, nu þu cwist þæt þu naht ne tweoge þætte God þisse worulde rihtere sie. 12,12.
Ymbe hwæt twæost þu nu, hu nu ne were ðu ær geþafa þæt God were æce and ælmihtih. 350,26.	
See also: 350,37.	
Ac þreo þing me habbað swioðost gedrefed. 343,7.	Sum tweo me hæfþ swiþe gedrefed. 244,14.
Ac ic wolde witan swa be Gode on minre gesceawisnesse and on minum ingeþance þæt me nan þing gemyrran ne mahte (MS. matte). 338,8.	Ic hit wiste eac ær be sumum dæle, ac me hæfde þios unrotnes amerredne. 172,2.
þu me behete þæt þu me woldest me getecan þæt ic mihte God geseon, etc. 342,11.	Ðu me gehete nu lytle ær þæt þu hi woldest me getæcan. 126,9.
Ac sege gyt hwæthwuga swetolor ymb þæt, þæt ic mage openlicor ongytan hwæthwugu be ðam wisdome. 347,2.	Ðeah ic his nu hwæt hweg ongite, ic wolde ðeah hit fullicor and openlicor of ðe ongitan. 120,8.
	Ac ic wolde get þæt þu me hwæt hwegu openlicor gereahte be þære wisan, etc. 216,10; Ic wolde þæt ðu me sædest get sweotolor ymbe ða oþre god, etc. 142,2.
Ful gesceadlice ðu me andswarast and ful rihte. 344,33. Swiðe wundorlice and swiðe soðlice ðu lerst and swiðe wel þu me hæfst aretne and on godum tohopan gebrohtne. 342,31.	Swiþe rihtlice and swiþe gesceadwislice þu hæfst me ofercumen and gefangen, þæt ic ne mæg no wiþcweþan. 134,27. Wel þu me hæfst aretne on ðam tweon and on þære gedrefednesse, etc. 246,11.
Na ne ondræde ic hi me nawit swiðe. 339,3.	Ne ondræde ic hi me nauht nu. 76,19.

The extracts compared show very plainly the striking likeness of the works in respect to the setting of the dialogue and the conduct of the argumentation.

(5) Following are a few more instances of simple verbal correspondence, not in themselves important, but interesting as showing the resemblance of the works to each other in minor details of expression.

BL.

Nis þæt nan wundor. 332,21; 334,36; 342,37; 343, 20.

Wel, la, God feder, wel. 336,30.

Æfter þæs lychoman gedale and þære sawle. 349,45; 350, 34; 353, 23; 353,42.

þa hwile þa he in þisse worlde byð. 342,30;

þa hwile þe we on [on] þisse wurlde beoð. 349,5.

Ne truige ic na us swa wel, ne nawer neah. 352,6.

Do nu þa lufe ðriddan to eacan þam geleafan and þam tohopan. 341,10.

Gyf se[þam] hlaford ðe hwilc spel segð. . . . Ðinc þe hweðer þe awuht æt his segene tweoge. . . . Ða cwæð ic. Nese, la, nese, nis nan to ðam ungelyfedlic spel, gyf he hyt segð, þæt ic hym ne gelife. 351.26.

BOET.

Nis þæt nan wundor. 110,9; 128,36; 186,27; 204,26; 214,8; 224,19; 226,21; 232,32; 234,23, & 28; 240,22.

Wel, la, men, wel. 144,23.

Wel, la, wisan men, wel. 238,28.

Æfter þæs lichoman gedale and þære sawle. 68,12.

Ða hwile ðe he on þisse worulde biþ. 122,16;

þæt ge don ne mægon, ne furþum nawer neah. 64,5.

Uton nu . . . . geecan þone anweald and þæt geniht, don þær weorþscipe to and gereccan þonne þa þreo to anum. 120,27.

Gyf þu nu gesawe sumne swiþe wisne man, þe hæfde swiþe goda oferhyda. . . . . hwæþer ðu woldest cweþan þæt he wære unwyrþe anwealdes, and weorþscipes. Ða andsworede Boetiús and cwæþ, Nese, la, nese, gif ic hine swelcne gemete, ne cwæþe ic næfre þæt he sie unweorþe anwealdes and weorþscipes. 96,23.

II. We come now to the second general class of correspondences. This comprises those cases in which both the Anglo-Saxon passages compared are translations of the Latin.

In these cases it is particularly to be noted that the Anglo-Saxon gives a *free* translation of the Latin, and that, while the Anglo-Saxon passages compared show close resemblance, the Latin passages which they translate differ widely in expression; or, to state it in another way, Latin passages from the two works differing widely in expression are translated by nearly the same Anglo-Saxon.

BL.

Be þinre hese seo sunne bringð leohtne dæg and se mona leoht on nyht. 335,16.

Sol exercet diem, luna temperat noctem. Sol. i, 4.

Hwæðer si þin ealde gytsung and seo gemæhð eallunga of ðinum mode astyfcod were and wyrtwalod þæt heo gyt growan myht. 344,22.

Aut nihil edomandum nobis remanere, aut nihil nos omnino profecisse, omniumque illorum quæ resecta credimus tabem manere. Sol i, 18.

BOET.

Swa eac sio sunne bringþ leohte dagas, and se mona liht on niht. 74,24.

Quod Phoebus roseum diem Curru provehit aureo, Ut quas duxerit Hesperos Phoebe noctibus imperet. ii, met. 8,5-8.

Hwæþer nu se anweald hæbbe þone þeaw þæt astificige unþeawas and awyrtwalige of ricra manna mode. 94,22.

Num vis ea est magistratibus, ut utentium mentibus virtutes inserant vitia depellant? iii, Prosa, 4,2-3.

Gif ðu ærest awyrtwalast of ðinum mode þa leasan gesælþa. 78,33.

Tu quoque falsa tuens bona prius. Incipe colla jugo retrahere. iii, met. 1,11-12.

BL.

*Þ*in ealde gytsung and seo gemæhð. 344,22.

For the Latin see the extract next preceding.

Se God sealde fridom manna sealum, *þ*æt hy moston don swa good swa yfel swæðer hy woldon, and gehet (MS. gehec) good eadlean ðam wel dondum and yfel *þ*am yfel dedum. 335,36.

Cujus legibus arbitrium animæ liberum est, bonisque præmia et malis poenæ, fixis per omnia necessitatibus distributæ sunt. Sol. i, 4.

*Þ*u us sealdest and gyt silst *þ*æt angyt *þ*æt we ofercumað *þ*one dwolan (*þ*æt) *þ*ara manna sawla næbben nan edlean æfter *þ*isse worulde heora gearnunge swa godes swa yfeles swæðer hi her doð. 335,4.

Deus per quem improbamus eorum errorem, qui animarum merita nulla esse apud to putant. Sol i, 3.

Mid ðam gode ys gegyered se æwilm ælces godes. 335,38. No Latin. For ðam nanre sawle eagan ne beoð full hale ge hyre God myd to geseonne buton *þ*isum *þ*riom. 341,11.

Sine tribus istis igitur anima nulla sanatur, ut possit Deum suum videre. Sol i, 12.

Ac gehæl mine eahgan and untyn. . . . and adrif fram me dysig and ofermæto. 336,2.

Sana et aperi oculos meos . . . . . Expelle a me insaniam. Sol. i, 5.

Gyf he ðonne unhale æagan æfð, *þ*onne be*þ*earf he *þ*æt hyne man lære *þ*æt he lochige ærest on *þ*onne woh, ðonne on gold and on seolfor; *þ*onne he æaðe on *þ*æt locian (mæg), on fyr, ær ðam he ongean *þ*a sunnan locie. Siððam he *þ*onne *þ*at geleornoð hæbbe, *þ*æt is eagan nanwiht *þ*æt fyr ne onscyniað, hawie *þ*onne on steorran and on monan, ðonne oðre sunnan scynan, ær ðam he on hi selfe locige; and swa ylce be *þ*ære oðrere sunnan, *þ*e we ær ymbe specon, *þ*æt is wysdom. 346,35.

Primo enim quædam illis demonstranda sunt quæ non per se lucent, sed per lucem videri possint, ut vestis, aut paries, aut aliquid

BOET.

Hwæt ðu wast *þ*æt me næfre seo gitsung and seo gemæg*þ* ðisses eorðlican anwealdes for wel ne licode. 58,23.

Scis, inquam, ipsa minimum nobis ambitionem mortalium rerum fuisse dominatum. ii, Pr. 7,1-2.

For*þ*æm he gesceop twa gesceadwisan gesceafta frio, englas and men, *þ*am he geaf micle gife freodomes, *þ*æt hi moston don swa god swa yfel swæ*þ*or swa hi woldon. 244,29.

Frustra enim bonis malisque præmia poenæve proponuntur quæ nullus meruit liber ac voluntarius motus animorum. v. Pr. 3,83-85.

For*þ*am *þ*a godan næfre ne beo*þ* bedælde *þ*ara edleana hiora godes, ne *þ*a yfelan næfre *þ*ara wita ðe hi gearnia*þ*. 188,3.

In quo perspicuum est numquam bonis præmia numquam sua sceleribus deesse supplicia. iv, Pr. 3,2–4.

*Þ*a godan habban god edlean hiora godes and ða yflan habban wite hiora yfles. 232,17. No Latin.

And openum eagum ures modes we moten geson ðone æ*þ*elan æwelm ealra goda, *þ*æt eart ðu. Forgif us ðonne hale eagan ures modes *þ*æt we hi *þ*onne moton afæstnian on *þ*e, and todrif *þ*one mist ðe nu hanga*þ* beforan ures modes eagum. 132,29.

Da fontem lustrare boni, da luce reperta.
In te conspicuos animi defigere visus.
Dissice terrenæ nebulas. iii met. 9,23–25.

Hwæt *þ*u wast *þ*æt *þ*a men *þ*e habba*þ* unhale eagan ne magon ful ea*þ*e locian ongean *þ*a sunnan ðonne hio beorhtost scin*þ*, ne fur*þ*um on fyre, ne on nan wuht beorhtes hi ne lyst locian, gif se æppel lef bi*þ*; swa bio*þ* *þ*a synnfullan mod ablend mid hiora yfelan willan, *þ*æt hi ne magon gesion *þ*æt lioht *þ*ære beorhtan so*þ*fæstnesse, *þ*æt is se hehsta wisdom, ac him bi*þ* swa *þ*æm fuglum and *þ*æm diorum, *þ*e magon bet locian on niht ðonne on dæg; se dæg blent and ðiostra*þ* hiora eagan, and ðære nihte *þ*iostro hi onliht*a þ*. 204,26.

Nequeunt enim oculos tenebris assuetos ad

BL.

horum. Deinde quod non per se quidem, sed tamen per illam lucem pulchrius effulgeat, ut aurum, argentum, et similia, nec tamen ita radiatum ut oculos lædat. Tunc fortasse terrenus iste ignis modeste demonstrandus est, deinde sidera, deinde luna, deinde auroræ fulgor, et albescentis coeli nitro. In quibus .... pro sua quisque valetudine assuescens, ... solem videbit. Tale aliquid sapientiæ studiosissimis, nec acute, jam tamen videntibus, magistri optimi faciunt. Sol. i, 23.

BOET.

lucem perspicuæ veritatis adtollere similesque avibus sunt, quarum intuitum nox inluminat dies cæcat. iv, Pr. 4,89–92.

These passages furnish the strongest kind of evidence that both translations are the work of one man. If such correspondences were found to exist between two *original* works, they might be explained on the ground that the author of one of the works had borrowed from the other, but in the case of two *translations* such an explanation is in a high degree unsatisfactory. Two translators rendering the same original literally might use the same forms of expression, but even this is not very probable; much less probable is it that two translators would use the same expression to render Latin passages differing widely in expression; and it is in the highest degree improbable, if not impossible, that a translator would borrow expressions from the translation of a different work by another man. On the other hand, a man making a free translation of two works similar in character would, in the second, very naturally make use of expressions that he had used in the first, wherever the thought of his second original might suggest them. Expressions that he had worked out *once* as satisfactory forms for rendering the thoughts of the original would inevitably come into his mind, whenever he met the same or similar thoughts in another work, upon whose translation he was working. These cases of striking likeness cannot be reasonably and satisfactorily accounted for unless we hold that both translations are the work of the same hand.

III. In the third class of correspondences we bring together passages of the 'Blooms' that are original additions, for comparison with passages of the 'Boethius' that are translations of the Latin.

BL.

Hu ne sint æalle halga bec ful neah full be undeadlycnesse þære sawle. 351,2.

For ðam þara bysena (MS. byra) ys ma on halgan bocum þonne efre ariman mage. 352,19.

Æfter þæs lychoman gedale and þære sawle. 349,45; 350,34; 353,23; 353,42.

þætte nefre nan man of ðisse carcerne þises andweardan lyfes swa gewislice witan ne myhte. 351,7.

And seo sawle of þære carcerne gæð þæs lichaman aletan byð (MS. byd). 354,39.

For ði me þincð swiðe dysi man þe wilnat þæt hine eallunga ongytan swelcene swilc he

BOET.

Hu ne wast ðu þætte ealle bec sint fulle þara bisna þara monna þe ær us wæran. 102,11.

Atqui plena est exemplorum vetustas. iii, Pr. 5,3.

Æfter þæs lichoman gedale and þære sawle. 68,12.

Quid, inquam, est quod ad hos de fama post resolutum morte suprema corpus attineat? ii, Pr. 7,75–76.

Siþþan heo ontiged biþ and of þam carcerne þæs lichoman onliesed biþ. 68,14.

Sin vero bene sibi mens conscia terreno carcere soluta cælum libera petit? ii, Pr. 7,79–80.

Swilc is se wisdom þæt hine ne mæg nan mon of þisse worulde ongitan swilcne swilc he

BL.

is þa hwile þe we on þysse worlde beoð. . . . . Ac ælc fagnað þæs þe læste he ongytan mæg be hys andgytes mæðe. 342,23.

For ðam hy (i. e. ælle þa gesceaftas) sint gebridloð mid ðam bridle, Godes bebodu. 335,35.

Se hæft gesceapena twa æca gesceafta, þæt sint engelas and manna sauwela, þam he s[c]ealde sumne dæl ecra gyfa. 348,47.

And hæfde twa gesceawissa and æca gesceaftea gesceapena, ... þæt sint engelas and manna saula, ðam he hæfð forgifen æca gyfa; ða gyfa hi ne ðurfon næfre alætan. 350,27.

On þa ylcan wisan hweorfiað ealle gescæafta. Wrixleað sume þa on oððer wyssan, swa þat þa ylcan eft ne cumæð þær ðær hy er weron, eallunga swa swa hy er wæron. Ac cumað oðre for hy, swa swa leaf on treowum and æppla; gears and wyrtan and treoweu foraldiað and forseriað, and cumað oððer grenu, wexeð and gearwað and ripað, for þat hy eft onginnað searian; and swa eall nytenu and fugelas, swelces ðe nu ys lang æall to arimanne. 335,23.

Forði ic ne mæg na hu ælles gelyfan; for þam he swa micla and swa manega (MS. mare ga) and swa wundorlice gesewena gesceafta gesceapen hæfð, and þam æallum stiorð and hi æalle gemetgað, and oððre hwile gegiereð myd ðam winsumestum wlitum, oðre hwile eft ongiereð and geungewlitegað. He weal(t) þara kynninga, ðe mæstne anwealð hæbbað þisse myddangeardes; ða beoð eallum mannum gelice acende and æac oðrum mannum gelice sweltað; þa læt ricsian þa hwile þe he wyle. 350,41.

BOET.

is. Ac ælc winð be his andgites mæþe þæt he hine wolde ongitan gif he mihte. 250,34.

Omne enim quod cognoscitur non secundum sui vim sed secundum cognoscentium potius comprehenditur facultatem. v, Pr. 4,71–74.

Ic wille nu mid giddum gecyþan hu wundorlice Drihten welt eallra gesceafta mid ðam bridlum his anwealdes. 88,2.

Quantas rerum flectat habenas Natura potens, quibus inmensum Legibus orbem provida servet Stringatque ligans inresoluto Singula nexu, placet arguto. Fidibus lentis promere cantu. iii, met. 2,1–6.

Ac se anwealda hæfþ ealle his gesceafta swa mid his bridle befangene. 74,5.

Hanc rerum seriem ligat Terras ac pelagus regens Et cælo imperitans amor. Hic si frena remiserit, etc. ii. met. 8,13–16.

See also, 174,18; 234,22.

Forþam he gesceop twa gesceadwisan gesceafta frio, englas and men, þam he geaf micle gife freodomes, þæt hi moston don swa god swa yfel swæþor swa hi woldon. He sælde swiþe fæste gife and swiþe fæste æ mid þære gife ælcum menn oþ his ende. 244,29.

Frustra enim bonis malisque præmia poenæve proponuntur quæ nullus meruit liber ac voluntarius motus animorum. v, Pr. 3,83–85.

Hu his gesceafta weaxaþ and eft waniaþ ðonne ðæs tima cymþ, and of heora sæde weorþaþ eft geedniwade swylce hi þonne weordon to edsceafte. 150,12.

Jam vero quanta est naturæ diligentia, ut cuncta semine multiplicato propagentur. iii, Pr. ii, 65–66.

Ðu þe ealle þine gesceafta gesewenlice and eac ungesewenlice wunderlice gesceope and gesceadwislice heora weltst. 128,4.

O qui perpetua mundum ratione gubernas Terrarum cælique sator qui tempus ab ævo Ire jubes stabilisque manens das cuncta moveri. iii, met. 9,1–3. See also, 72,28–30. No Latin.

Þær ricsaþ an cyning se hæfþ anweald eallra oþra cyinga. 174,17.

Hic regum sceptrum dominus tenet. iv, met. 1,19.

BL.

Ðu wast æac genoh geare þæt he nane gesceafta ne forlet eallunga gewitan swa þæt hy to nawuihte weorðe, ne furðum þa ealra unweorðlicostan, ac he gewlitegað and gegerað ælle gesceafta and æft ungewliteað and ungerað and æft edniowað. Swa wrixliað ealle ge nu þæt hy farað and instepe æft cumað, and weorðað eft to ðam ylcan wlite and to þære ylcan winsumnesse manna bearnum, þe wæron ær þam ðe Adam gesingode. 352,29.

Þi ic ongyte þæt ðu lufast þone wisdom ofer ælle oðre þing; þæt me ðincð (MS. ðing) seo ðin hehste good and æac þin God: Ða cwæð ic, Soð ðu me sægest. Hwæt is se hehsta wysdom ælles buton þæt hehste good, oððe h[æ]wæt is þæt hehste good buton þæt ælc man on þisse wurlde swa miclum lufað Goð swa he wisdom lufað? 350,12.

Hu ne habbe wyt nu genoh sweotole gereaht þæt wisdom ys þæt hehste good. 345,17.

Ic wene þeah ðæt hi cumen on swiðe manige wegas . . . . . and þeah cumað ælle to anum hlaforde. . . . . Swa hit bið æac be þam wisdome. 346,13–21.

BOET.

And gemetgaþ þa feower gesceafta, þæt is wæter and eorþe and fyr and lyft, ða he þwaraþ and gewlitegaþ, hwilum eft unwlitegaþ and on oþrum hiwe gebrengþ and eft geedniwaþ; and tydreþ ælc tudor, and hit eft gehyt and gehelt ðonne hit forealdod bið and forsearod, and eft geeowþ and geedniwaþ þonne þonne he wile. 224,8.

Elementa in se invicem temperat et alterna commutatione transformat; eadem nascentia occidentiaque omnia per similes fetuum seminumque renovat progressus. iv, Pr. 6,78–81. See also, 128,4—132,38.

Hu ne wast ðu nu þæt eall moncyn is anmodlice geþafa þæt God is fruma ealra goda and wealdend eallra gesceafta; he is þæt hehste god. 134,32.

Deum rerum omnium principem bonum esse communis humanorum conceptio probat animorum. iii, Pr. 10,22–24.

Se ilca God is, swa swa we ær sædon, þæt hehste god and ða selestan gesælþa.

Confitendum est summum deum summi perfectique boni esse plenissimum: sed perfectum bonum veram esse beatitudinem constituimus: veram igitur beatitudinem in summo deo sitam esse necesse est. iii, Pr. 10,32–36.

See also, 136,5.

And þeah willniað ealle þurh mistlice paþas cuman to anum ende, þæt is, þæt hi wilniaþ þurh ungelice earnunga cuman to anre eadignesse, þæt is þonne God. 80,7.

Diverso quidem calle procedit, sed ad unum tamen beatitudinis finem nititur pervenire. iii, Pr. 2,3–5.

In these passages we have more evidence for the belief that the same writer made both translations. Such evidence taken alone would not prove this conclusively, for it might be objected that the writer of the 'Blooms' was familiar with the Anglo-Saxon 'Boethius' and borrowed from it. This evidence, however, very strongly confirms that previously considered, which, as I have shown, cannot be weakened by such an objection.

The translator of Augustine has added to his original many thoughts and expressions from the Anglo-Saxon 'Boethius,' in places where they could be introduced effectively, and, while not slavishly following that work, has so kept the style of it, that it is reasonable to hold that he has borrowed from his own translation. The amount of this borrowing is large enough to warrant the statement that some of the 'Blooms' were gathered from the Anglo-Saxon 'Boethius.'

IV. Cases of correspondence in which the passage from the 'Blooms' translates Latin, while the passage from the 'Boethius' is an addition to the original. I have found only one such case, but it is an interesting one.

Bl.

Ðu hæst me forlætan þa unrotnesse ðy læst ic awðer oððe on mode oððe on lichaman þy mettrumra si, and ic ne ongyte nane trimðe ne on mode ne on lichaman, ac æom ful nah ormod (MS. on mod). 347,47.

Aut valetudinem corporis considerare me jubes, cum ego ipse tabe confectus sim? Sol i, 26.

Boet.

Ac ic eom nu get on micle maran gedrefednesse geunrotsod, fulneah oþ ormodnesse. 246,13.

It will be noticed that there is nothing in the Latin of the Soliloquies to suggest *unrotnesse* and *ful nah ormod*, while the whole passage from the 'Boethius' is an addition. The likeness of expression is not such as to indicate borrowing, but such as is reasonably explained on the supposition that the same man wrote both passages. The evidence here, however, is not very strong.

It should be noted in passing that while we have a considerable number of cases in which an original passage from the 'Blooms' corresponds to a translation-passage from the 'Boethius,' we have but a single case in which a translation-passage of the 'Blooms' corresponds to an original passage of the 'Boethius.'

V. There are a few cases in which the Anglo-Saxon of each of the corresponding passages is an original addition.

Bl.

Ne ealle þa þe on heofenum beoð nabbað gelic wuldor, ac ælc hefð be his gearnunge swa wite swa wuldor swæðer he on byð. 354,6.

Engelum he gef be heora andefne, and manna saulum he gyfð, ælcre be hyre andefne, swilca gyfa. 349,2.

Boet.

Hwæt þu Drihten forgeafe þam sawlum eard on hiofonum and him þær gifst weorþlice gifa, ælcere be hire geearnunge, and gedest þæt he scinaþ swiþe beorhte, and ðeah swiþe mistlice birhtu, sume beorhtor, sume unbyrhtor, swa swa steorran, ælc be his geearnunga. 132,18.

There are several nautical similes in the works; all of those in the 'Blooms' and one of those in the 'Boethius' are additions. The original one in the 'Boethius' is much more elaborate than those translated from the Latin, and very much like those in the 'Blooms.'

Bl.

Swa rihte swa swa scipes ancer-streng hyð aþenæd on gerihte fram þam scype to þam ancre . . . . . swa se ancer byð gefastnoð on ðære eorðan; þeah þæt scyp si ute on ðære sæ on þam yðum, hyt byð gesund untoslegen, gyf se streng aþolað, for ðam his byð se oðer ende fast on þære eorðan and se oðer on ðam scype. 339,24. No Latin.

See also, 339,33; 341,22; 341,36.

Swa swa scypes hlaford (MS. ho feut) þonne þæt scyp ungetæslicost on ancre rit seo sæ hreohost byð, ðonne wot he gewiss smelte wedere towæard. 341,39. No Latin.

Boet.

Ne eart þu no eallunga to nauhte gedon, swa swa þu wenst; nis þe nu git nan unaberendlic broc getenge, forþam þe þin ancor is git on eorþan fæst, ðæt sint ða ealdormen, ðe we ær ymbe spræcon. 30,3.

Nondum est ad unum omnes exosa fortuna nec tibi nimium valida tempestas incubuit, quando tenaces hærent ancoræ quæ nec præsentis solamen nec futuri spem temporis abesse patiantur. ii, Pr. 4,28–31.

Swa swa god scipstyra ongit micelne windhreose ær ær hit weorþe, and hæt fealdan þæt segl and eac hwilum lecgan þone mæst and lætan þa betinge; gif he ær þweores windes bætte wærnað he hine wiþ þæt weder. 250,13. No Latin.

Hwæt þu watst gif ðu þines scipes segl ongean ðone wind tobrædst þæt þu þonne lætst eal eower færeld to þæs windes dome. 18,31.

Si ventis vela committeres, non quo voluntas peteret, sed quo flatus impellerent, promoveres. ii, Pr. 1,52–53.

VI. The points of general resemblance, to which Wülker and others have called attention I have already mentioned. I wish now to call attention to the fact that the two works have certain *favorite* themes in common. God's government of the universe, particularly as it is manifested in restraining and directing all created things in their courses and cycles of development, is a favorite theme with Boethius, and evidently had great attraction for his translator, as we find the passages that treat it freely and effectively rendered by him, and sometimes expanded by original additions. See Fox's 'Boet.' 74,5; 88,2; 128,4; 150,12; 156,37; 174,18; 224,8; 234,22; 232,27. In the Soliloquies this theme is not a prominent one, but we see very plainly that it was a favorite one with the Anglo-Saxon translator; he has introduced it frequently and elaborated it with a fondness that is unmistakable. See 335, 16; 335,23; 335,35; 350,41; 352,29. The subject of future reward and punishment is made prominent in both translations, and emphasis is given to the idea that all will not receive like reward or punishment, but that these will be proportioned according to merit. See 'Boet.' 132,18; 188,3; 202,21; 232,17. 'Bl.' 335,4: 349,2; 354,6. Both translators are fond of the thought that God created two intelligent beings, men and angels, and endowed them with everlasting gifts. See 'Boet.' 242,23; 244, 29: 256,19. 'Bl.' 348,47; 350,27; 349,2.

Recapitulation:—(1) There are striking resemblances between the 'Blooms' and the 'Boethius' in the setting of the dialogue, and in all things pertaining to the conduct of the discussion. (2) There are cases of close correspondence between Anglo-Saxon passages that translate Latin expressions widely different from each other. (3) There are original passages of the 'Blooms' closely resembling translation-passages of the 'Boethius.' (4) There is noticed one case of correspondence between a translation-passage of the 'Blooms' and an original passage of the 'Boethius.' (5) Passages that are original in both works correspond. (6) Both works dwell upon and enlarge the same themes.

In all cases of this nature, where it is sought to prove common authorship by correspondence of thought and expression, the evidence must be cumulative. The strength of the argument does not lie in any one, or two, or more points, but in all points taken together. So in the case of the two works under discussion, the strongest argument for common authorship lies in the number and extent of the correspondences, rather than in those particular considerations that have been urged in each category. The amount of material here brought together is, I believe, abundantly sufficient to convince one who carefully examines it that the two translations are the work of the same hand. In such a consideration it should be kept in mind that the 'Blooms' is much shorter than the 'Boethius,' that it is composed of translations of passages from at least five different Latin works, and that it contains long additions of original matter.

It is not my purpose to consider the question of Alfred's authorship of either of these works. The solution of that question is, however, somewhat simplified if we have established the point of their common authorship. All the evidence that has been produced to prove the King to be the translator of 'Boethius' becomes evidence that he is the author of the 'Blooms,' and, on the other hand, all the evidence that goes to show that he is author of the 'Blooms' has weight to prove that he made the translation of the 'De Consolatione Philosophiæ.'

One point of chronology is, I think, established by this investigation. I have already called attention to the fact that we have *many* original passages of the 'Blooms' corresponding to translation-passages of the 'Boethius,' but only *one* case in which a translation-passage of the 'Blooms' corresponds to an original passage of the 'Boethius.' These passages show very plainly, as I have already stated, that the author of the 'Blooms' has taken many thoughts and expressions from the 'Boethius,' hence the 'Blooms' must have been written later than the 'Boethius.' Wülker puts it later than the 'Boethius' for other reasons (see 'Grundriss,' p. 419 f.).

I have not yet made a careful comparison of these works with the other Alfredian translations, but I have noticed two interesting cases of correspondence with the 'Pastoral Care.'

Bl. and Boet.	Pastoral Care.
Se ðe hyne [wisdom] myð hys modes ægum geseon wele, he sceal of swiðe lyltum hyt ongynnan and þonne lytlum and lytlum stigan near and near stæpmelum, swilce he on sume hlædre stige and wylle weorðan uppe on sumu sæ clifle. Bl. 346,41.	Nu ic wilnige ðætte ðeos spræc stigge on ðæt ingeðonc ðæs leorneres, swæ swæ on sumc hlædre, stæpmælum near and near, oððæt hio fæstlice gestonde on ðæm solore ðæs modes ðe hi leornige. Sweet's ed. 23,16.
Ðu hæst me forlætan þa unrotnesse . . . . . and ic ne ongyte nane trimðe . . . . . ac æom fol nah ormod (MS. on mod). Bl. 347,47.	Ðonne he hiene on unrotnesse oððe on ormodnesse gebringð. 166,11.
Ac ic eom nu get on micle maran gedrefednesse geunrotsod, fulneah oþ ormodnesse. 246,13, Boet.	

Further investigation in this direction will, no doubt, throw further light upon the authorship and chronology of thesc translations.

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RUDOLF HILDEBRAND.[1]

While it is an old and beautiful custom to adorn with a wreath, on the commemoration of their birthday, the tombs of those whom in their lifetime we loved or esteemed, it is an equally ancient usage among Germans to remember the living who are dear to us with an 'Angebinde' on the day of their birth. Professor Hildebrand, whose birthday we celebrate to-day, has shown us in his masterly way how the birth-day present—such is now the meaning of 'Angebinde'—originally was accompanied by a band, a 'Band' which was covered with appropriate verses or paintings. This band was intended to be a symbol of the spiritual bonds that were to be united anew on the birthday between the one who gave the band and its recipient. I should be more than satisfied could the few remarks which I intend to make here serve as a modest 'Angebinde' in the old sense, as a sign not only of the personal relations that bind me to my old teacher and friend, but also of the bonds of reverence and gratitude which unite the study of German at this University, and in our country in general, with the master of German philology.

For I consider him the greatest of the living German philologists, and it is with a feeling of hesitation that I attempt here to sketch a picture of the scholar, the teacher and the German patriot. When several years ago Müllenhoff died, then Scherer and Zarncke, it was comparatively easy to assign to each one of these great representatives of German philology his proper place in the history of our science. Each one of these scholars was more or less identified with the development of one branch or another of German philology. In Müllenhoff we saw the great founder of the science of German antiquities, the strict follower of Lachmann, uniting the accurate method of the Lachmann school with the powerful gift of scientific combination and imagination. In Scherer we lamented the young, many-sided scholar who had successfully applied the methods of natural science to linguistic and literary research, while in Zarncke we lost the model of minute accuracy in literary investigations, the great editor and interpreter of the 'Nibelungenlied' and the 'Narrenschiff,' and the excellent, painstaking teacher. It is not so easy to describe, in like manner, with a few words, Hildebrand's scientific work. He has never had the ambition of surprising the world with new, startling hypotheses or of posing as a reformer of his science. Nor has he become the head of a so-called 'school' who made his pupils, as, for instance,

1 Read before the Philological Association of Stanford University, at the joint celebration of the centennial of the birthday of Friedrich Diez, and of the seventieth birthday of Rudolf Hildebrand.

Scherer did, the blind followers of his methods. With a modesty and a disinterested faithfulness which scarcely find their equal in science, he has devoted his entire life to the continuation of the unfinished work of two other scholars. To be sure, it was no small honor to be designated by men like the Grimms as one of the continuators of what they considered the crowning work of their life. But the honor of such successorship at the same time implied the heroism of self-denial; not only by the fact that Hildebrand could hope to complete this gigantic work only partially, but also by the still more important fact that the very nature of the work excluded Hildebrand's activity in other branches of his science, in branches where his fellow-workers in German philology gained the reward of fame and position.

Wilhelm Scherer, in speaking of Grimm's dictionary, remarks that the form of a dictionary cannot be strictly scientific, insomuch as science necessarily requires a system with logically arranged parts and divisions. Such systematic arrangement is excluded from the dictionary in which the divisions are given by the alphabetical order of words. How often have I wished we had a history of the German language, a history of German literature, a life of Goethe and many other works from a master like Hildebrand! And when I once told him this, he replied with a resignation that disclosed to me the tragic element in a lexicographer's life: "Mein Bestes liegt im Wörterbuch vergraben."

But within the limits prescribed by the form of the dictionary, Hildebrand has developed a masterly skill as no other lexicographer, in my opinion, has ever shown. It is conceded among all who are able to judge of the facts, that the articles from Hildebrand's pen far surpass not only those of the other editors, but also those of the Grimm brothers. What is it that constitutes their superiority? Not the vastness of their author's learning which comprises all the ancient and modern European languages as well as the oriental tongues, for such learning may be acquired by mere diligence; nor is it the opening of new sources which were not accessible to the Grimms and others. Hildebrand gives us the best answer to my question in his excellent inaugural address which he delivered on entering his professorship at the University of Leipzig in 1869, and from which I shall have to quote more.[2]

"Unser Wörterbuch," he says, "wird von selbst zugleich zu einem Buch deutscher Geschichte, denn mit und in den Wörtern zieht zugleich das Leben der Nation, das innere und äussere an uns vorüber wie in herausgeschnittnen Bildern; ich meine das bleibende Leben, das allem politischen Geschehen und Thun als Untergrund, als Boden, oft auch als Erklärung dient. Das Wörterbuch arbeitet zugleich, es mag wollen oder nicht, an einer wichtigen Ergänzung, ich möchte sagen Unterbauung der politischen Geschichte, an einer deutschen, in gewissem Sinne europäischen Kulturgeschichte, die die Königin der Wissenschaften zu werden sich anschickt."

It is, therefore, not an accumulation of passages showing the various usages of a word to which Hildebrand aspires, but the entire history of the meaning of a word as far as it represents a part of the history of civilization; and a history of the entire life of the nation, a history of civilization in its broadest and deepest meaning, is the final aim of Grimm's dictionary, according to Hildebrand. To illustrate this, I should have to show here by the example of one or more words from the dictionary how Hildebrand has succeeded in unrolling before our eyes picture after picture of the history of national life in all its branches. I prefer, however, to ask the question: How does language reflect such a picture of the history of civilization? The answer to this question will not only reveal to us Hildebrand's conception of language, but it may also lead us to the secret of his method, and show us the divining rod with which he discovers the hidden treasures of language. Again, I quote his own words in an essay called 'Die Stilübung als Kunstarbeit,'[3]—he says:

"Die Sprachforschung war auf der letzten Stufe ihrer Entwickelung von dem Gedanken geleitet, dass man die Sprache zu begreifen habe als ein Erzeugniss von Naturgesetzen, also ein *Naturwerk*. Physiologie war das Stichwort, das seinen Zauber übte. Dass

2 Cf. 'Gesammelte Aufsätze und Vorträge von Rudolf Hildebrand,' Leipzig, 1890, a book which should be in the hands of every philologist and teacher of modern languages.

3 Cf. 'Vorträge und Aufsätze,' p. 127.

man damit aber allgemach in die Uebertreibung hineingerathen ist, kommt auch den zunächst Betheiligten nun immer mehr zur Erkenntniss und die Psychologie tritt ergänzend neben die Physiologie. Beiden Richtungen aber, die ihre höhere Einheit suchen, wird ihr Recht und ihre Einheit gegeben durch die Betrachtung und die Erforschung der Sprache als *Kunstwerk*. Wie beim Schaffen des Künstlers Geist und Natur zusammen arbeiten als ungetrenntes Eins in seinen wahrhaft schöpferischen Stunden, so ist dies wesentliche des Kunstschaffens auch bei der Sprache zu erkennen, wenn man sie sich werdend oder vom Sprachgeist geschaffen denkt, d. h. jenes wunderbare Schweben zwischen Unbewusstsein und Bewusstsein, zwischen dem Werden wie im Pflanzenreiche und dem Machen mit Wissen und Willen, so dass das Sprachgebilde im Grossen wie im Kleinen fortwährend schwankt zwischen der Erscheinung eines Baumes und eines Gebändes, in Wahrheit aber ein drittes über und zwischen beiden darstellt, das eben das rein Kunstmässige ist, d. h. von allem Menschlichen so zu sagen das Menschlichste, und das ist doch im höchsten Sinn die Sprache wie die Kunst eben auch."

In these words we may notice the difference between Jacob Grimm's conception of language and that of Hildebrand. It is a fact generally known how Jacob Grimm applied to the study of language and grammar the Romantic conception of 'Volkspoesie' as an unconscious, plantlike growth, and how, during the whole of his life, he felt himself attracted especially by linguistic and literary phenomena and by periods which bore the stamp of such original poetry. No doubt, he was thus enabled to unveil before our eyes the magnificent beauty of the oldest period of Germanic life; there are, however, phenomena in the history of language and literature which can only be explained by logical and psychological considerations and, being an enemy of philosophical speculations in general, Grimm fails to explain such phenomena. This is the point whence the subsequent efforts to go beyond Grimm have started, from the efforts of Scherer down to the attempt of Paul in his 'Principien der Sprachgeschichte'; and here is also the point where Hildebrand improved the method of Grimm, by paying greater attention to the conscious, the psychological element in linguistic development. This conscious element in language reveals itself, according to Hildebrand, chiefly in our 'Sprachbewusstsein' or 'Sprachgefühl.' Thus, he says in the Inaugural Address:

"Es ist noch nicht lange her, dass man bei der Sprachforschung vom Sprachbewusstsein oder Sprachgefühl redet . . es macht sich aber immer wichtiger als eigentlicher Träger und Quell des Sprachlebens: ich glaube der Begriff hat eine bedeutende wissenschaftliche Zukunft. . . Unser Wörterbuch ist nun von selbst zugleich das natürliche Werkzeug . . zur Belehrung über die Entwickelung und Umwandelung, die Geschichte des Sprachbewusstseins, *die den Kern des ganzen Sprachlebens darstellt.*"

In the application of these principles to the history of the German language, as we have it before us in Hildebrand's articles, and to the masterly skill in handling these principles, is due the superiority of Hildebrand's work over that of other lexicographers. With Grimm's love for the unconscious poetic growth in language, 'das Volksthümliche,' he unites a remarkable talent for deciphering and describing the conscious manifestations of the 'Sprachgefühl,' and thus he is able to lay before us, under the word *Genie*, for instance, not only the history of the form of this word, but also a complete history of the whole 'Geniemovement' as it is contained in the use of this word by the principal writers. For he does not quote every writer who ever employed this word, but only those in whom the 'Sprachgefühl' reveals itself with original and creative power.

I scarcely need to add here that in recording the manifestations of the 'Sprachgefühl' which, in language, creates a work of art as well as a picture of the nation's life, Hildebrand is guided by the idea of historic development which dates back to Winckelmann and Herder, and which found its greatest representatives in the Grimm brothers. It is obvious from my previous remarks that Hildebrand, who is able to resuscitate the bygone periods of national life with even greater faithfulness and completeness than the Grimms, should also have improved the historical method.

But Hildebrand is not only a great scholar, he is also a great teacher. He always maintained that the results of scientific investigation are not to be stored away for the use or the enjoyment of a few select, but that they

should be made available for the education of the whole nation. I believe that I am speaking in the name of many hundreds of his pupils when I say that few academic teachers have made such an impression on their hearers as this man has. To be sure, they were sadly disappointed who came to his lectures in order to fill their note books after the model of the student in Faust:

> "Denn was man schwarz auf weiss besitzt
> Kann man getrost nach Hause tragen."

In vain they would look to find material for cramming or well-systematized rules and precepts from this arch-enemy of cramming and dull reasoning; but those who came with a desire to follow this master, who were able to feel and think with him—these were touched to the very depth of their nature. I have said before that Hildebrand has not become the founder of a 'school'; for the simple reason that every member of such a school would have to be a Hildebrand himself. It is always the technicality of method, the mannerism of a master that is perpetuated in a school. We can speak of Schiller's school in the drama,or of Heine's school in lyrics,but not of Goethe's school. Thus we have a Lachmann-school and a Scherer-school, hut not a school of Grimm and Hildebrand.

As an interpreter of works of poetry, Hildebrand has probably no equal in Germany. I believe that in this respect he learned very much from his great teacher Haupt, who, in his interpretations, as we are told, was also guided by the most refined feeling for artistic beauty, an inheritance from the period of Goethe and Schiller. But Hildebrand excels the great interpreters of previous generations by the faculty which enables him to penetrate into the very secrets of the 'Sprachgeist.' To listen, for instance, to Hildebrand's interpretation of Goethe's poems means the reproduction of the poet's creative mood, means to follow the poet into the very sanctuary of his inner life, means to live over in ourselves the entire development of this poetic genius. More than once, when attending his lectures, I felt awe-struck by his power of 'Nachempfindung' which threw its searchlight into the darkest abysses of the poet's soul. No doubt, this power of 'Nachempfindung' is with him an original gift akin to the creative feeling of the poet, but how carefully has Hildebrand trained and developed this original gift by the study of Goethe and Schiller and especially of Herder, the greatest master of reproductive sentiment—if I may thus translate 'Nachempfindung.'

Unlike so many university professors in Germany who are also good teachers, Hildebrand has always taken a deep and active interest in educational matters. Naturally, it is instruction in the German language and literature to which he devotes his chief attention. Thus he wrote his famous book 'Vom deutschen Sprachunterricht und von deutscher Erziehung und Bildung überhaupt' (3d edition, 1890) and thus he became one of the founders of the excellent *Zeitschrift für den deutschen Unterricht.* Both of these publications, and especially the first book, I cannot recommend too heartily not only to the teacher of German, but to every teacher of languages; for every reader will acknowledge at once that here a master is giving us advice such as can only result from a lifelong experience as a teacher.

Hildebrand's ideas concerning the final aim of the instruction in the German language and literature are in close harmony with his conceptions of language in general and with his entire scientific method; in fact, they are but the application of these to practical teaching. The great admirer and pupil of our last classical period loves to quote the famous words of Schiller:

> "Die Sprache ist der Spiegel einer Nation; wenn wir in diesen Spiegel schauen, so kommt uns ein grosses treffliches Bild von uns selbst daraus entgegen."

These words, being the motto, as it were, of Hildebrand's scientific work, will also most excellently define the final aim of all instruction in the German language and literature as Hildebrand understands it. Thus he says, in the opening essay of the *Zeitschrift für den deutschen Unterricht*:[4]

> "Denn wenn man nach der Aufgabe fragt, die nun dem deutschen Unterricht zufällt, so lässt sie sich fassen in Schiller's Bilde, dass wirs mit ihm dahin bringen möchten, dass

[4] Vorträge und Aufsätze, p. 141.

jener Spiegel der Nation in jedem gebildeten Deutschen sich wiederholend darstelle."

And explaining these words he continues:

"Mit der Sprache ist aber auch der ganze Inhalt von Geist und Gemüth gegeben, soweit er in Worten zur Erscheinung und Gestaltung kommt, beim Einzelnen wie bei der Nation, und Schiller hat bei jener Aeusserung über die Sprache diesen Inhalt gewiss mit gemeint, gewiss auch in der Höhe der Entwickelung, wie sie durch ihn und seine Mitarbeiter in der Führung der deutschen Geistesbewegung eben erreicht wurde als beste Gabe für die Deutschen des 19. Jahrhunderts, für uns. Diese Gabe aber, zuerst nur einer kleinen Gemeinde zugänglich, soll nun Gemeingut der Nation werden. Dass aber jene Gedankenwelt (of the poets and thinkers) soweit sie wirklich den Fortschritt des Menschlichen darstellt, in rechter Weise wirkliches Gemeingut werde—das fällt als höchste Aufgabe dem deutschen Unterricht zu."

I need not point out in detail how these words coincide with those quoted above, in which he describes his work as a lexicographer, and in which we found his ideas concerning the German language. You will have noticed, however, from all of Hildebrand's words thus far quoted that there is to be found in our scholar, beside his deep love for science and beside his enthusiasm as a teacher, another motive—the motive of a strong German patriot. Patriotism may be called the father of German philology. It was in the time of the greatest humiliation of the German people when the best minds of the nation turned to German antiquity for comfort and strength; it was then that men like the Grimms, Uhland, Lachmann, and many others, consecrated their lives to the investigation of German antiquity in order to awaken and strengthen the national consciousness; and the restoration of the German nation is in no small measure due to German philology. Now that this restoration is perfected, at least politically, other tasks are awaiting our science outside of its immediate purpose as a science.

"So ist denn die deutsche Philologie," says Hildebrand at the close of his inaugural address, "im engeren Sinne nicht bloss eine Wissenschaft, sie ist zugleich *eine Arbeiterin für das Heil der Nation*, wie freilich jede Wissenschaft im höheren Sinne; aber die deutsche Philologie ist das näher und unmittelbarer als jede andere."

It is to be said in Hildebrand's praise that he, deeper and more comprehensive than others, has given expression to this new patriotic task of German philology as it is modified by the changes of time and circumstances, and that he sees this new task in the realization of the modern ideal of humanity as it is represented in the works of the German thinkers and poets of the last century. This ideal is, however, not the exclusive possession of the Germans, it is, like the Greek ideal, an inheritance left for the whole human race. An especial claim on it have the nations of Germanic origin, the renaissance of whose antiquity, like that of the Anglo-Saxons, is also due to German philology. I believe, therefore, that I am not assuming too much when I propose that you of Anglo-Saxon origin to-day unite with me in extending to this great scholar, this great teacher, and this great, broad-minded Germanic patriot an 'Angebinde' of reverence and gratitude.

Julius Goebel.
Leland Stanford Jr. University.

THE ANGLO-SAXON POEM 'GENESIS,' ll. 2906–7.

The discussion of the textual difficulties of 'Genesis,' ll. 2906–7, has been reopened recently by Professor Hempl in the *Academy* for April 21, and continued by Mr. Bradley in the *Academy* for April 28.

In the third edition of my 'Anglo-Saxon Reader' I have recorded a reading proposed by Holthausen (*Literaturblatt* for August, 189:), *mǣg his dēorne*, leaving the preceding half-line with the comment which favors the view of Bouterwek.

Hempl and Bradley differ widely in doctrine of emendation, but their suggestions are to me equally unsatisfactory. Körner's proposed reading, *fȳre sęllan mǣges drēor*, has always appeared to me to face in the right direction because of the parallel passage in 'Exodus,' its metrical defect being easily obviated by supplying *his*. But the violence of change involved in the substitution of *sęllan* for *sęncan* is, of course, sufficient to cause one to "stand in pause." On the other hand, it is just this impossible *sęllan* that contains,

as it appears to me, the true hint of the way out of the difficulty, for it suggests that the required word should, on the side of meaning, be somewhat close to *sęllan*, while on the side of form there should be equally close agreement with *sęncan*. As satisfying both these requirements, I therefore propose the substitution of the verb *scęncan*. The collocation *lēge* (instr.) *biscęncte* (pp.) of 'Gūðlāc,' l. 596, gives significant support to this reading, and is thereby in turn set free from Grein's query. But, what is better, *scęncan* requires no further change whatever in the transmitted text. The restored reading is, therefore,

fȳre scęncan
māges drēore.

Baldly translated, 'to give drink to the fire with (by means of) kin's blood.'

The construction of *fȳre* in the (personal) dative, is in accord with Bede v, 4 (Miller's ed. p. 396, l. 9): "*and ineode and ðæm biscupe bær drincan and us eallum þegnode and scencte, oð þæt ða gereorde gefylled wæs*" (cf. also, 'Gūðlāc,' ll. 956f., "*and heo Adame hyre swæsum were siððan scencle bittor bædeweg*").

As to the construction of *drēore*, it may be said that the usage of *scęncan* requires the 'accusative of the thing.' Thus, in addition to the passages cited, 'Cura Past.,' p. 451, ll. 24f.: "*ðonne scencð he ða scylde mid ðære bisene ælcum ðara ðe him ænges yfles to wenð.*" It is, indeed, certain enough that the poet might have said [*his*] *māges drēor*, but the 'instrumental of the thing' is shown by *lege biscencte* of the 'Gūðlāc' to be good usage also. Besides, there is an inference in favor of the construction with the instrumental to be drawn from the intransitive use of *scęncan*, as in Ælfric, 'Hom.' ii, p. 108, ll. 4f.: *Me hingrode, and ge me gereordodon; me ðyrsle, and ge me scencton.* The parallel use of *gereordian* and *scęncan* extends also to the passive with the instrumental: Bede ii, 5 (p. 112, l. 18): "*we willað mid þy hlafe gereorde beon.*"

The striking character of the figurative use of *scęncan* in some of the passages cited may be regarded as further confirmation of the conjectured reading.

JAMES W. BRIGHT.

PROVENÇAL AND CATALAN LITERATURE.

Grundriss der romanischen Philologie. II. Band, 2. Abteilung. 1. Lieferung (Bogen 1–8). *Provenzalische Litteratur.* Von ALBERT STIMMING, pp. 1–69. *Katalanische Litteratur.* Von ALFRED MOREL-FATIO, pp. 70–128. Strassburg: Karl J. Trübner. 1893.

THERE is very little opportunity for a profitable commentary on either of these two monographs of Gröber's 'Grundriss.' They are both condensed, direct, chronological in nature, and contain nothing which is not absolutely demanded by facts. Where one statement follows so closely on another, as is the case here, there is but little chance for the reviewer to intervene. The pages are made for students and readers, not for critics.

The first monograph is by Albert Stimming, already known to American students of Provençal by his publications on "Girart de Rousillon," and 'Bertran de Born.' His method of treating his subject is to proceed from the earliest specimens of literature—earliest in theory if not in existing forms—to the latest; however, in each division he comprises all that belongs to that part, without regard to its internal changes. Thus, he takes at first the epic poetry, first popular and then literary, establishes the environment of the poems, their authors, if known, and then tells the story and searches after its historical foundation. Under the head of literary epic he gathers together the poems of love and adventure, such as "Flamenca," the tale of Alexander's exploits, and the shorter *novas* of Ramon Vidal.

After the epic comes the lyric, also separated into the popular (mainly revealed by the songs in the mystery of St. Agnes) and the literary. The latter class is in turn considered under the minor heads of secular, clerical and academic (the Toulouse school)—Stimming's epithet for the last named is "der Meistergesang." Then follows didactic poetry, in its historical, religious, educational and moralizing aspects. Afterwards the drama is discussed, and finally the prose literature, which is also considered under the general subdi-

visions of clerical and secular, and under the more especial heads of translations, lives of saints, and works of edification (for the former), and historical scientific and romancing narratives (for the latter).

Stimming's treatment of these various groups is not always the same. Generally he enumerates the works and the authors, giving short analyses of the subjects and supplying abundant bibliographical material for his readers' further use. He departs from this method only in the case of lyric poetry, evidently because he considers that this branch of Provençal literature has already been exhaustively treated by his predecessors, notably Diez, Bartsch and Paul Meyer. But everywhere he brings his narrative down to date, and cites investigations which were published as late as 1892. Like his forerunners, Stimming also restricts his comments to the mediæval literature, and ends his monograph with the fifteenth century.

Consequently, it is rather difficult to quote from among these statements of detail any remarks of a wider bearing. In speaking of the small amount of epic literature in Provençal, our author alludes to the singular belief of the Southern poets that this lack was due to the qualities of their language, which would be more adapted to lyric forms than the French, and less suited to narrative love and heroic poetry. Again, the few remains of popular lyric which have come down to us moderns, he attributes to the liking which the nobility of the region had for poetizing, and the consequent greater cultivation of the more refined verse. He considers that the praise of woman, which was the leading feature of the Troubadour songs, was primarily due to the increased worship of the Virgin in the early Middle Ages. The number of lyric poets of the twelfth and thirteenth centuries, which are now known by their poems, he sets at four hundred and twelve, while some seventy more have survived in name only. Of poetesses he counts seventeen whose productions are still extant.

Interesting also is the distinction which Stimming makes between the *joglar* and the *trobador*. The former he defines as one who made his living out of poetry or music, who exercised them as a trade, and who cultivated both popular and court verse. The *trobador*, however, restricted his talents to the composition of court poetry, and could practise it either as a recreation or as a trade. Thus it is seen that occasionally the terms overlap each other.

Little is said here in regard to the kinds of lyric poetry in vogue, that task having devolved on the division of the 'Grundriss' devoted to versification. Stimming remarks, however, on the resemblance between the early *vers* and the later *cansos*, defines the different styles of *sirventes* and *tensos* (the *joe partit* he places after 1180), assigns the earlier *pastorela* to indigenous popular origin, and declares his ignorance of the real structure or sentiment of the *retroencha*—the poems collected under that heading being all of late date and not differing in content from the *cansos*.

The lady to whom the troubadour devoted his pen and voice was generally a married woman of noble rank, and rarely did the love thus sung result in any practical manifestations of affection, however much license the manners of the time and the standing of the mistress and servant might allow. Still, unmarried women, either maidens or widows, were not necessarily excluded from poetic adoration, though in these scattered instances marriage did not always result from the devotion of the singer to the object of his song. And there are also instances in which the lady was not of noble birth. It is told of certain poets, as a matter of surprise, that they praised women of low degree. But, judging from the language used, such cases were considered highly exceptional.

The clerical lyric poetry, the didactic, and the other kinds of literary activity in Provence and Limousin, whether in prose or verse, do not lend themselves readily to general comment. Accordingly, Stimming has confined himself to chronological enumerations of facts, which may be rightly said to have exhausted the subject of mediæval Provençal literature. In this he completes the catalogue of Bartsch, and Paul Meyer's article in the 'Encyclopedia Britannica.' And, in truth, outside of its epic and love poetry, the annals of Provençal literature are important to the historian and the

student of linguistics alone. Not even does the drama, which flourished especially in the East, between the Rhone and the Alps, vary the monotony of investigation by freshness or originality. It is suspiciously like the liturgical theatre of northern France, and only the one play of St. Agnes can successfully claim our attention. Even here the interest arises not from the mystery itself, but from the popular songs with which it was so freely enlivened. But Stimming has had the courage of his convictions even to the bitter end, and by a steadfast adherence to the problem set before him, has made his monograph indispensable to all who wish to acquaint themselves with the complete records of mediæval Provençal thought and expression.

Morel-Fatio had the advantage of his German colleague in the novelty of his subject, if not in its importance, for Catalan literature has not as yet been chronicled and set within fixed boundaries. To be sure, what we know of it and what we are lead to suspect concerning it, is not alluring, excepting from the linguistic point of view. It contains but few documents of note, and was cultivated by not more than half-a-dozen men of merit. Even its lyric poetry, that branch of composition which always reflects a glory on the older productions of Provence, is, in Catalonia, lacking in vigor, and trite in theme. The redeeming features of Catalan lie in its prose works. And when this is said, and the prose of the Middle Ages is recalled, one gains a very definite conception of the attractions of Catalan manuscripts and Gothic editions.

But the task and privilege of Morel-Fatio in the present instance are something like the duty which is incumbent on the explorer of a new country. However arid and rugged its recesses may be, there is still a certain sense of pleasure in revealing them to others. And certainly we are not wrong in comparing Catalan literature to an unexplored land; our expositor himself declares that the material at hand is not a sufficient part of the whole (which still mainly reposes in the folios of manuscripts) for any topography to be established which may be scientifically accurate. Consequently, at the outset of his sketch, he cautions us against the assumption that its plan and divisions are more than provisional.

But, if we desire to see how much the study of Catalan has progressed in the past decade, we have only to compare the article on that subject prepared by our author for the 'Encyclopedia Britannica' with this monograph in the 'Grundriss.' The few columns there have expanded here to fifty-eight closely printed pages. To be sure, the present outline is intended to be more detailed and scientific than its predecessor, but a glance at the bibliography shows how much of it has been gathered since 1890.

The article begins with a general view of the literature from its beginnings down to the present day, and a particular mention of the services which Milá y Fontanals, Fuster, and others have recently rendered to their mother tongue. Next follows a list of the libraries whose archives are the richest in Catalan manuscripts and publications. Afterwards the main subject is entered upon, beginning, as was to be expected, with the literature in verse. The difference between the language of the lyric poets, who wrote at first in Provençal and later in a mixed jargon, and the idiom of the prose writers, who took their vocabulary from their native speech, suggests an exception in favor of religious poetry, addressed in preference to the common people. The Consistory of the *Gay Saber* at Barcelona gave direction, in the fifteenth century, to the efforts of the individual troubadours, furnished them with strophic forms and increased their numbers. During this period, of some hundred years, flourished not less than one hundred Catalonian and Valencian versifiers. No separate schools divide them, and only the boundaries of generations can be applied with any reason to their sentiments and aims.

The first generation of the Barcelona Consistory extends to the time of Auzias March. The second, distinguished by the Petrarchism which prevades it, covers the active literary life of this eminent writer (†1459), whom other passable poets surround. The third generation boasts, on the other hand, of no respectable talent, and already shows the effects of the later Castilian invasion. The *novas rimadas* in this century gained that popularity they

ever retained, and begot in the sixteenth their descendant the *codolada*, but ran out in the seventeenth and eighteenth with the decay of Catalan poetry. The Romantic movement in the nineteenth century and its appeals to patriotism and to the worship of the past, aroused once more the troubadours of Barcelona and the islands. Under the impetus of this renaissance the academy of *Jochs florals* was founded in 1859, by which the poetic spirit was fostered and "fatherland, fidelity, love" became the watch-words of the competing singers. Verdaguer was the greatest name this rivalry produced between 1859 and 1880. At the present day, Catalan poetry is not so much the sign of a literary school as of a political party, which demands for Catalonia a certain independence of Spain, and which has thus perverted the original character of the Romantic revival. The result of this political bent will be the ruin of poetry, according to the seeming opinion of our author; at least, he asserts that it is held together no longer by a school of men, but has become entirely individual, and is dependent for its excellence on individual merit alone.

Passing from poetry to the other branches of writing, the drama is dismissed in a few words, as presenting no particular features of interest. Mysteries were played in Catalan territory in the fifteenth and sixteenth centuries, as they were in the other parts of Latin Europe. But the prose demands a longer consideration and, indeed, occupies three-fourths of Morel-Fatio's outline. Catalan prose was abundant in the fourteenth and fifteenth centuries, and from it we get our only correct idea of the mediæval language. The thirteenth also has handed down some scattered specimens of prose writing.

From the beginning of the fourteenth century, translations of the Scriptures, apocryphal books, lives of saints, moral, dogmatic and theological works are numerous. The originals were mainly in Latin, though French and Italian authors were freely drawn upon. Also, there was some independent composition of a devout character in the vernacular. Belonging to this class are the works of Francesch Eximeniz (†1409), a moralist and theologian of the Franciscan order; and the sermons of Vincent Ferrer, who both receive from our historian special biographical notices (pp. 98–101).

In the same way, by translation and original composition, many works on jurisprudence, philosophy—Cicero's 'De Officiis' and Seneca's 'Letters,' etc.,—appeared at this period. The great Ramon Lull (†1315) then lived and wrote, and is appropriately eulogized by our author. Science and art, encyclopedias, works on astrology, botany, medicine, and so on, circulated in the native tongue. History was cultivated by translations of Livy and other Romans, Vincent de Beauvais and other mediæval writers, and by chronicles of Spain, especially of the house of Aragon. There were chronicles of individual reigns also, and of particular events, which include the famous four chronicles termed by Morel-Fatio "the four pearls of the Catalan literature of the Middle Ages."

Pure literature also had its admirers among the translators, as renderings from Ovid, of Seneca's tragedies, and Æsop bear witness. Visions and journeys to the unseen world, notably the account of St. Patrick's experience in Purgatory, claimed their share of attention, and versions of mediæval popular stories and traditions were not wanting. And we must not forget that it is to Catalan literature, and the wit and satire of a citizen of Valencia, that we owe that famous parody on the romances of chivalry, "Tirant lo Blanch," which preceded by a century and a half, Cervantes' more timely and more powerful attack on Amadis and his followers.

Italian literature contributed its share to Catalan libraries. Dante's great triology was translated by Andreu Febrer, while Boccaccio's "Fiametta," Petrarch's "Africa" and "Griselidis" found their way into the kindred tongue. The founding of the Barcelona academy would naturally call out grammars, rhetorics and treatises on poetic art modeled on the famous 'las Leys d'Amors.' But with the supremacy of Castille, at the close of the fifteenth century, the native language of the subject province lapsed gradually into the state of a patois. Books of devotion and historical treatises appeared frequently, however, in the local idiom, and the war of 1640

produced a considerable mass of original polemic writing. Still fewer pamphlets were occasioned by the rebellion of 1714, and Catalan prose at last declined to the level of the almost extinct poetical literature. When the Romantic revival appeared, it was the composition in verse which profited by the zeal of the regenerated patriots, while prose struggled to its feet again as best it might. Its first manifestations, in historical novels of the Walter Scott variety, were not particularly successful. Later its delineations in fiction of contemporary manners have met with more favor, and such leading periodicals as *L'Avenç* are granting to prose literature a gradually increasing space. It is the desire and advice of Morel-Fatio that the rising generation of Catalonians devote more of its energies to this branch of composition, and by taking as its standard the language and style of the old chronicles restore again the glory of their ancestral literature.

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FRENCH LANGUAGE.

An Introduction to the French Language. Being a practical Grammar with Exercises. By Alphonse N. van Daell, Professor in the Massachusetts Institute of Technology. Boston, U. S. A.: Ginn & Co., 8vo, pp. xxvii, 305.

It is generally accepted, I think, that as to books of this kind, it is better to postpone judgment of their merits and demerits, until they have been thoroughly tested in the classroom. I have used this book during the present year at Harvard, with a beginners class numbering one hundred and fifty men, coming from all kinds of academies, high-schools, colleges and universities. Some of the men came directly to Harvard; some had been to school until they reached their fifteenth year and then went into business for several years. During six months previously to their coming to college, they took up their books and acquired a sufficient amount of book-knowledge to pass the entrance examinations; some came as special students and were admitted without examinations; others still had been principals of academies and other schools, or professors in mathematics and sciences or in the classic languages in schools, colleges and universities —in short, a motley crowd of men of different moulds and various ages that came to graduate from Harvard, and to this end had to, or wanted to study French. With six exceptions out of the whole number, none had ever opened a French book. In general they were men eager to learn. We finished our work with this book some time ago; the result was gratifying all round, and in a large measure I agree with my students in tracing the direct cause of this satisfaction to the excellent method of this work. It is, however, my personal opinion that this book is best adapted for the use of beginners who are somewhat advanced in general principles of language structure; otherwise the use of it is not so hard a task on the student as it is on the teacher, who must in such cases elucidate these principles at great length. I speak from experience.

The valuable system of selecting choice passages from well-known authors gives one confidence that one is studying the purest French. These selections and the bits of poetry following each lesson, are so well chosen in point of interest and style, that the work has an instructive literary value which quite surpasses that of any introductory book that I have seen in any other language. The themes cover an unusually wide scope of idiom and usage; the short but complete grammar in the last part makes the book a model of convenience.

I do not think, however, that the student is sufficiently guided in the preparation of the themes, and for this reason the work in its present form seems hardly well adapted to scholars in the ordinary grades of preparatory schools. I prepared every part of the lessons as any ordinary student, to know beforehand in what manner I could best serve the interests of my students; and in this way I became convinced that the grammar references in each lesson would be inadequate, if the student were expected to prepare all the work by himself; for, in the first part of the lessons, he must search out and adapt rules from the grammar long before any reference is made to them in

the lessons; otherwise the preparation of the lessons would be a blind and discouraging exercise for the inexperienced pupil. On the other hand, in the preparation of many of the lessons, the student is obliged to use constantly a dictionary, and even then cannot in every case find a clew to certain details of idiom, or sometimes to the structure of an entire sentence. For such cases, helpful suggestions should have been put either in foot-notes, or in the vocabulary.

As to pronunciation, I entirely agree with Prof. van Daell in what he says in the Preface. There are many typographical errors in this first edition, a few places where the English wording may be slightly improved, and a *lapsus calami* in two or three places in the grammar; these will be corrected in the revised edition which, I understand, will appear shortly and, therefore, I do not think it necessary to call special attention to them in these columns. Formerly we used Chardenal's 'French Course' for Freshmen French at Harvard. What did I gain by changing to the work under discussion? In the first place, the men in this year's course received a stronger discipline in the study of French Grammar from the beginning; in the second place, we shall have read, by May 30, from one thousand three hundred to one thousand four hundred pages of French, whilst during the academic year 1892–93 we read from five hundred to six hundred and fifty pages only; this result I attribute, in a measure, to Prof. van Daell's excellent and helpful book.

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COMPARATIVE GRAMMAR.

Précis de Grammaire Comparée de l'Anglais et de l'Allemand rapportés à leur commune origine et rapprochés des langues classiques, par VICTOR HENRY. Paris: Hachette et Cie, 1893. 8vo, pp. xix, 418.

VICTOR HENRY'S new publication, a comparative grammar of the English and German languages, is in every respect an exact counterpart of his well-known 'Précis de Grammaire Comparée du Grec et du Latin,' which has proved its *raison d'être* by its appearance in a fourth edition (1892). Even the prefaces of the two books exhibit a strong similarity of views, showing that the author's experiences have corroborated the soundness of his plan. All modern language teachers that are striving to raise their vocation above the plane of dilettanteism and mere *Sprachmeisterei* will gladly endorse what he says about the purpose of his book:

"Le moment est venu d'essayer, dans l'enseignement supérieur des langues vivantes, la direction historique et scientifique qui a quelque peu rajeuni l'agrégation des classes de grammaire, de mettre nos futurs professeurs en mesure de suivre, s'il leur en prend goût, le grand mouvement linguistique qui comptera un jour parmi les plus méritoires efforts de ce siècle, ou, plus simplement, d'offrir à ceux qui connaissent à la fois l'anglais et l'allemand les éléments d'une méthode comparative, etc."

But I fear his enthusiasm is carrying him too far in hoping

"Que ceux qui l'auront sérieusement étudiée y pourront trouver aussi les rudiments des anciens idiomes et s'en servir pour traduire, sans autre étude préalable et sans autre secours que celui d'un simple lexique approprié, quelques textes faciles de moyen-anglais ou de moyen-allemand, de vieux-haut-allemand ou d'anglo-saxon, voire de gotique ou de bas-allemand."

The opposite way would certainly lead to more satisfactory results and would facilitate the ready comprehension of the trend of philological argumentation. A knowledge of the classical languages may to some extent take the place of a special study of the oldest Germanic dialects, but an acquaintance with the elements of Gothic is the lowest requirement for students that enter on the historical study of English or German, even if provided with such an excellent guide as Prof. Henry's book. Aside from this objection, which experience with the 'Précis' may decide, such a course is advisable from the standpoint of pedagogical economy: the student will save much time and mental labor by first acquainting himself with the forms, at least, of the older dialects. The encouragement given to students whose preparation ought hardly to suggest to them the existence of a science of language, and the assurance "qu'on peut s'y orienter sans avoir appris ni le sanscrit ni le grec ni même le latin"

look more like a concession to the actual deplorable conditions of the preparation of language teachers than an expression of the author's personal opinion.

The book is a marvel of clear presentation of a difficult and often intricate subject, a result reached, no doubt, by the omission of controversies in many cases—a lack fully compensated, however, by a wise choice of consistent theories—but chiefly due to the rare gift of a well-blended combination of scholarship and technical skill. A few points call for suggestions and corrections. P. xviii, note 1: The remark on the signs > and < shows that Schuchardt's uncalled-for discussion is bearing bad fruit. Henry never uses this convenient and plain sign.—P. 12. "Le groupe central comprend le saxon, le thuringien, le haut et le moyen franconien." The term "saxon" ought to be modified to avoid ambiguity: haut saxon, Upper Saxon, Obersächsisch; cf. p. 113, note 2.—P. 35: The vowels in *bolt* and *bolz* are not identical; the former has $\bar{o}$, the latter $\check{o}$.—P. 39: *foot*: *fusz*=*brood*: *brut* is no correct equation, even with the restrictive "à peu près"; *monday* and *montag*, too, differ too much to call the *o*'s identical.—P. 44: the pronunciation *glās* (<*glā-ses*) should be limited to the South.—P. 55: Why not represent the indistinct vowel by ə instead of *ä*, which may be confusing to the beginner? ə is, moreover, not always=European *a*; cf. P B B., 16, 235.—P. 58: **wiraz*>Goth. *wair-s* (sic!); cf. the same mistake on p. 63, ii, *sair-s*! which noun is, moreover, neuter.—P. 99: "*gu*, suivant la voyelle qu'il précédait s'est réduit postérieurement à une simple articulation, soit *g*, soit *w*, etc." Why not state the law?—P. 112: **dhoghó-s*>*ðagá-s*. Why the accent on the ultima in Gen. Teutonic?—P. 148: "*ráj-as*, le correlatif rigoureux est Got. *riq-is*" (?) We have to suppose contamination with the *-o* stems to save the sound laws; cf. *mins*<**minuiz*; **gastiz*>*gasts*; *þeihs*, *ahs*, etc., etc.—The treatment of the *-n*-stems on pp. 141 f. might have been more detailed to make the rather involved conditions comform to a stricter application of phonetical rules.—P. 190: *kürzlich* is now also used as an adjective; other similar forms are beginning to encroach upon forbidden territory.—Composition of nouns in German is dangerous ground for a foreigner; idiomatic usage has settled many cases that defy regularity: *Rindsleder*, *Rinderbraten*, *Kalbleder*, *Kalbsleber*. *Kalbsfleisch* might do, but *Rindsfleisch* is hardly used (cf. the proper name *Rindfleisch*) p. 204.—P. 197: *Ellbogen* corresponds exactly to ags. *el-boga*.—P. 210: *niun*; a reference to p. 75, note 3 (*sibun*) has been omitted.—P. 219. The vocative does not call for a special treatment either in O.H.G. or in O.E., yet the statement that the vocative has been merged in the nominative in Germanic needs an important restriction.—P. 243: *herzog* has umlauted plural; the same mistake on p. 244, 5 and 248, 2.—P. 245: *naups* keeps the surd in the plural (as well as in other cases).—P. 255, note 1: *Chor* is now used as a masculine to distinguish it from *Corps*, n. *Rohr* better without umlaut, cf. *Röhre* f.—P. 258: *bauer* and *nachbar* share the same peculiarities.—P. 259: The Gen. Teut. gen. of **wulfaz* cannot be **wulfiza*, cf. §150, i, 1, c.—P. 264, note 3; *Herzen* is the regular sg. dat. and not only used in the phrase *von Herzen*.—P. 310: A mention of the rule about the preservation of the pret. indic. plur. vowel in the subj. would have led to the omission of such forms as *stärbe*, *wärfe*; *scholt* is archaic, like *golt*; *drosch* is preferred to *drasch*.—P. 312: *bare*, pret. of *bear*, is archaic.—P. 341: *dresche* as imperative sg. is as incorrect as *esse* for *isz*.

The book has so many excellencies that the above criticisms will not detract from its value. It deserves a translation into English to reach a wider circle of students, and is heartily recommended to all instructors in English, and also in German, who wish to get for their linguistic studies a thorough basis not yet provided for in such a desirable form in any other book. Copious references would greatly enhance its value.

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FRENCH GRAMMAR.

College Preparatory French Grammar, by Chas. P. Du Croquet. 8vo, pp. 384. New York: William R. Jenkins. Boston: C. Schoenhof.

A Short French Grammar, by C. H. GRANDGRNT, Director of Modern Language Instruction in the Boston Public Schools. 8vo, pp. 157. Boston: D. C. Heath & Co. 1894.

French Lessons and Exercises, to be used with Grandgent's 'Short French Grammar.' First Year's Course. Pamphlet, pp. 35. Boston: D. C. Heath & Co.

THE main object of the author of the first of these books has evidently been to supply both student and teacher with plenty of material for drill-work: the exercises, under the forty lessons into which the book is divided, cover over fifty pages, by far the greater portion being for translation from English into French. 'Questions' and 'questions for review' occupy about half a page, and selections from French authors for reading and translating from one half to two pages, for each lesson. These selections are good and contain much valuable information on the seventeenth century classics. The plan of the lessons is logical and correct; examples precede the rules, and the latter are often followed by well selected idiomatic phrases, including the parts of speech to which the lesson is devoted. No fault can be found with the amount of the grammatical material presented; it is neither too abundant nor too scanty, and where a choice between the more and the less important was made necessary by the character of the book, good judgment has been used.

Occasionally, however, the rules given are too sweeping and categorical; for example, "The article must be repeated before each noun" (p. 26).

"*Du* (*de la*, *des*) is omitted and *de* alone is used: After any verb, adjective, or expression followed by *de*, as *parler de*, *se servir de*, *plein de*," etc. (p. 30). "After *en*, in; *sans*, without, and sometimes after *avec*, use no article" (p. 31).

What, if the noun is used in a determinate sense? (*Je me sers du cheval de notre frère. Sans les amis que nous préférons à tous les autres.*)—*Pou* should be added to the six nouns (p. 34) forming their plural in x, unless its omission be insisted upon for æsthetic reasons. The foundation of the plural of compound nouns is not mentioned at all. The statement (p. 76): "For the sake of euphony, we generally write *l'on* when there is no other *l* immediately after *on*" is hardly correct; in the beginning of sentences *on* is the more usual and, on the other hand, *l'on* is now frequently used by the best writers even before *l*: *On pourrait, si l'on le voulait.* . . . (Brunetière, *Nouvelles questions de critique*). *On le serait—si l'on le voulait* . . . (*ibid.*). *J'irais plus loin, si l'on le contestait* (*ibid*). *Si l'on laisse passer* . . . (E. Rod, Stendhal). It is not clear why *tapis* and *noyer* should be mentioned as having the tonic accent on the first syllable (p. 18).

Most students will need from one hundred and fifty to two hundred recitations to complete the forty lessons in a satisfactory manner. The book is remarkably free from typographical errors.

Professor Grandgent's book is constructed on a plan the very opposite of that adopted by M. Du Croquet. This neat little volume of one hundred and fifty-seven pages, is probably the most compact treatise on the essentials of French grammar in the English language. It contains no exercises or vocabularies, and only as many French phrases and sentences as are needed to illustrate the rules. The book is, of course, intended for reference rather than consecutive study, but in connection with the separate pamphlet of 'Lessons and Exercises,' accompanying the grammar, it is also well suited for a text-book for beginners. The treatment of the parts of speech (beginning with the verbs) is quite full enough for a High-School course: the same is true of the syntax, though the author has purposely avoided a complete presentation of the subject. All teachers of experience will agree with him that a familiarity with French syntax must, in the main, be acquired through observation; and the rules given are sufficient to "indicate to the pupil the direction in which he should turn his attention." If reading is to be commenced early in the course—and there are probably few teachers, at the present time, who think otherwise—a brief and systematic presentation of the inflections and most important rules of syntax is a necessity. The author has been careful in the wording of the rules, so that they cannot be taken as absolute

when, in accordance with the compass of the book, only part of the truth is told. Thus, to mention a single instance, no other cases of 'inversion' are spoken of (aside from interrogative phrases) than those after quotations and *à peine*, *aussi*, *peut-être*; but there is the saving clause: "Several other words and phrases may cause the same inversion" (p. 53). This is unavoidable; what is most essential for the beginner is said, and he is prepared to meet with other cases. Inversion after conjunctions (*Lorsque vint le juge d'instruction, on ouvrait le portefolio* . . . Mérimée) and after relative pronouns (*Sa fière chevelure qu'ombrage une couronne de narcisses.* . . . Cherbuliez), though of rather frequent occurrence in the best modern authors, may well be left for the discovery of the student in his reading.

The treatment of the various topics is scholarly, accurate, and clear, throughout the book; there is, therefore, no need of selecting any points for special commendation. The phonetic notation of French words in the grammar, and in the exercise book, however, must be mentioned as a valuable feature—in this particular case—for it is well-known that such attempts are too often a hindrance rather than a help. But Prof. Grandgent's notation is so simple, and at the same time so safe, that it cannot fail to help the student and, in the same degree, aid the teacher in his efforts.

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FRENCH LITERATURE.

Morceaux Choisis d'Alphonse Daudet. Edited and annotated by Frank W. Freeborn, Master in the Boston Latin School. Boston: Ginn & Co., 12mo, pp. 227.

Mérimée. Chronique du Règne de Charles IX. Edited with Notes by P. Desages, Cheltenham College, England. D. C. Heath & Co., Boston: pp. 116.

Under the above title we have another volume in the valuable International Series, marked by the same neat workmanship, attractive display, accurate text and judicious annotation, which the uniform excellence of the series so far has led us to expect as a matter of course. This volume is fully up to the high standard set by this publishing house, in all their work in Modern Languages; in some respects, an advance upon its predecessors. A short preface serves as introduction, and gives the most necessary facts of Daudet's life and literary work. The book opens with copious and typical extracts from the varied experiences of the immortal *Tartarin*, both at home and abroad; keeping, as far as extracts can do, a certain logical connection. Until such time as greater opulence or strict sumptuary laws shall enable us to compel our classes to use the handsome Parisian editions, with their wealth of illustration and dainty cuts in the text—a means of culture in themselves—it will be a pleasure to use such an edition as the present, introducing them thus to *Tartarin*, *Bézuquet*, *Bompard* and their allies, and whetting their appetites for a fuller acquaintance with the author. If "all France has a touch of Tarascon in it," surely no one betrays it more gracefully than this genial man of the South, at least in his usual mood. While in full sympathy with all the shifting emotions of his Provençal kin, Daudet can scarcely avoid a slyly humorous view of their impulsive actions; the flavour of this is well preserved in these selections and well supported by notes and comments

It is particularly gratifying to find M. Daudet's special authorization of the edition on a fly-leaf facing the title-page; not only bringing him closer to us, but giving us a comfortable consciousness that all the proprieties have been observed, that the author has had a chance to decide the future of his own creation,—especially refreshing in these days of pirated editions, basil-plants and literary squatters' rights. Indeed the author has shown interest enough in this edition to write one sketch especially for it,—a pitiful and painful story from the very heart of his experience in that atmosphere of high pressure and mad endeavour which proved fatal to the intellect of poor de Maupassant. It is *not* written in a mood new to Daudet; we have had touches of it in several of his works, but it is not his usual style nor his most pleasing

mood, though full of a certain dramatic force.

It is in his "Lettres de Mon Moulin" that we have always thought Daudet at his best, and from that work several excellent selections are given; we wish there had been more of them, simply because it is difficult to get in too many! Not to criticize where all is so good, it would have been delightful to have some such sketch as that which the author gives of Mistral, affording the pupil a suggestion of the modern Provençal movement, and of a different side of Daudet himself; but, perhaps, that would have led some of us too far from the subject in hand, in our effort to impart to our classes some of the enthusiasm which contact with the enthusiastic *Félibres* compels.

The remaining selections are all good. We find the pathetic story of "La dernière Classe,"—that eloquent plea for Alsace, all the more convincing because of its absolute freedom from anything polemic; the "Réveillon dans le Marais," in the graceful and easy style which recalls our own Irving; "la Belle-Nivernaise," given entire and carefully annotated; and that choice bit "La Mule du Pape," from "Les Lettres de mon Moulin," noted above, is handled sensibly and judiciously, as has *not* always been the case when edited for schools. There are several choice traps in it for unwary annotators, from the very title, into none of which, of course, this editor falls! The well-known Defense of Tarascon, Siege of Berlin, M. *Joyeuse* and The Little Pies make up the contents of a book, useful to the instructor, attractive to the pupil, and creditable to the editor, who has done his work so well, as it is to the publisher who is enlightened enough to choose such a coadjutor.

It is always a pleasure to get anything of Mérimée's in convenient form for the class-room. The works of such a master of style cannot be recommended too often as models, nor brought too early to the notice of intelligent pupils. In this Chronicle we see the same clearness and precision, the same rapid and even development of the narrative and the same simple and limpid style, without a superfluous word, which mark his longer works. Yet the Chronicle is by no means one of his most attractive writings. Without the effort or desire to write history, Mérimée gives us a picture of the times, if anything too vivid. The horrors of war and carnage are depicted only too graphically. Wishing to give a faithful account of the epoch, he seems unwilling to omit much that adds strength to the story, but repels the reader. As in "Matteo Falcone" what is gained in force is lost in attractiveness, yet both show consummate art. But there is always one advantage to be gained from such pieces as this Chronicle—the same that we find in the perusal of the best historical novels—we have gained a clearer idea of the conditions of life under the reign of the last king of the house of Valois than if we had studied the works of a more formal historian.

The book is ably edited, the historical and biographical notes are full and accurate, the critical matter though scanty is excellent, and, perhaps, all that is needed for the student, and there is a very sensible repetition of grammatical material covering points upon which mistakes are made daily in the class-room. The different force of the adjective in different positions, the misleading similarity of words alike in spelling in French and English, with utterly different meanings, and the proper way of turning the prepositions into idiomatic English,—are a few of the points well handled. In our experience, the pupil needs a little more help on the verb than is here given. On the whole, this is an excellent and useful edition.

Wm. C. Thayer.
The Pennsylvania State College.

LOUISIANA STUDIES.

Louisiana Studies. Par M. le Professeur Alcée Fortier. New Orleans: F. H. Hansell & Bro., 1894. 8vo, pp. 313.

Nous avons à faire la critique d'un livre écrit par un de nos citoyens distingués, M. Alcée Fortier dont l'énergie à dû surmonter bien des obstacles avant d'arriver à son but; la conservation de l'idiome français devant l'envahissement logique de l'idiome national. C'est donc bien à M. Fortier, ainsi qu'à ses collègues de *l'Athénée Louisianais*, que nous

devons d'avoir conservé la langue de nos ancêtres dans toute sa pureté.

'Louisiana Studies' ne peut manquer d'exciter l'intérêt du lecteur intelligent, il y trouvera la peinture exacte des mœurs et coutumes de la Louisiane, une étude sérieuse de ses dialectes dont l'originalité possède un charme exotique, un cachet cosmopolite, résultat inévitable des vicissitudes historiques du pays.

Après de longues et minutieuses recherches dans nos archives, M. Fortier a compilé avec ordre et méthode les faits de l'histoire de la Louisiane dans ses différentes phases.

L'ouvrage est divisé en trois parties: Littérature, Coutumes et Dialectes, Histoire et Education.

En ce qui concerne la littérature on pourrait appliquer à l'auteur ces mots de Paul Bourget: "Les illusions de l'optique morale sont soumises aux mêmes lois que les illusions de l'optique physique." Il n'est que juste, alors, de nous excuser auprès de notre éminent compatriote et de lui avouer que nous partageons avec restriction son enthousiasme patriotique pour la littérature de notre état natal. Son indulgence trop visible à l'égard des écrivains franco-louisianais l'entraîne à leur donner une importance qui feraient sourire les dilettanti littéraires d'outre-mer.

M. Fortier devrait leur demander plus de virilité dans la phrase, plus de force dans l'expression et de vigueur dans les idées: le style y gagnerait certainement et l'intérêt n'y perdrait rien.

Nous voilà à la partie la plus intéressante de l'ouvrage, celle des coutumes et des dialectes.

Au point de vue purement scientifique, et cédant à ses aptitudes de philologue, l'auteur semble vouloir reconnaître au parler créole les qualités essentielles au dialecte; ce dialecte ne serait-il pas un patois, simple dégénérescence du français littéraire que l'on ne trouve en usage que dans les colonies d'origine française? En Louisiane, l'idiome français, avant d'arriver au nègre, subit un changement. Ce premier degré de décadence ne saurait manquer d'intéresser le lecteur.

Sur la page 142 de 'Louisiana Studies,' M. Fortier, en donnant la conjugaison d'un verbe en patois créole, se sert de la forme "apé" contraction, nous, dit-il, de "après"; cette contraction "apé" ne vient pas immédiatement du français classique, mais d'un idiome local, né dans les paroisses de la Louisiane méridionale.

Ainsi, Français classique: Je coupe mon pain; Première modification: Je suis *après* coupé mon pain; Deuxième modification: *m'apé* coupé mo di pain. Pour mieux développer notre idée nous aurions dû, peut-être, multiplier les exemples, mais malheureusement le temps nous manque. Terminons en disant combien M. Fortier a su, par ses observations précises, par une étude approfondie du sujet, faire valoir la phraséologie typique du patois créole, patois que peuvent seuls comprendre les louisianais initiés à ses mystères.

Avec un intérêt toujours croissant, nous suivons l'auteur dans son pèlerinage au pays des Islingues, puis, un peu plus loin, dans celui des Acadiens. La description graphique qu'il nous donne du langage, des mœurs et coutumes de cette partie de la population cosmopolite de la Louisiane, ne laisse rien à désirer, elle abonde en traditions locales, en détails précieux pour le lecteur louisianais.

Histoire et Education. Le but de M. Fortier dans cette dernière partie est de rassembler en un corps de récits les faits qui marquent, en Louisiane, le développement graduel de ses institutions politiques, religieuses et intellectuelles, leurs origines, leur avancement lent, mais toujours progressif. Les détails y sont donnés avec une minutieuse exactitude, les événements marquants sont méthodiquement passés en revue, trop méthodiquement, peut-être, car la narration pourrait en souffrir; une grande précision dans la phrase ôtant souvent de la souplesse au style; ces petits défauts disparaissent devant la valeur réelle de l'ouvrage riche en récits historiques. Les résultats des recherches dénotant le travailleur émérite, l'écrivain consciencieux sous lequel on devine facilement le patriote.

L'historique de l'Education en Louisiane est un exposé clair et précis des péripéties par lesquelles ses institutions scolaires ont passé depuis Bienville jusqu'à nos jours. En parcourant ces pages on est frappé des vicissitudes qui ont assailli la cause de l'éducation

chez nous. Après avoir vaillamment surmonté tout d'obstacles espérons que la Louisiane se réveillera, qu'elle acceptera, sans plus attendre, les idées nouvelles, et secondera de tout son pouvoir les promoteurs du progres intellectual parmi lesquels, M. Alcée Fortier occupe une place distinguée.

M. Augustin.

Newcomb College, La.

ANGLO-SAXON.

A First Book in Old English. Grammar, Reader, Notes, and Vocabulary. By Albert S. Cook, Professor of the English Language and Literature in Yale University. Boston: Ginn & Company, 1894.

It cannot be said that of the making of historical English grammars there is no end, for, to tell the truth, there is just a beginning. The distinguishing feature of the new treatises upon English grammars is that the "historical" method is being closely followed. Since Koch, in Germany, and Sweet, in England, have developed their grammatical work along historical lines, we have ceased to use the faulty compilations published by enterprising school-book firms. In this country Prof. March's 'Anglo-Saxon Grammar' introduced into our higher colleges a comparative study of English grammar.

But we are advancing. A short time since Prof. Cook gave a fresh and onward impulse to grammatical study when he translated Siever's 'Old English Grammar,' a work scientifically arranged and full of new matter, but a work often more puzzling than elucidative to the beginner, because of its unusual terminology and confusing lists of exceptions from the Old English dialects. This difficulty has been recognized by Prof. Cook, and the result is a simplified book from his hands, entitled, 'First Book in Old English.'

This First Book is intended as a primer for the student desirous of acquiring an acquaintance with the beginnings not only of the English language, but also of the English literature. It, therefore, consists of two parts: (i) a Grammar and (ii) a Reader with a vocabulary. The grammatical part contains chapters on phonology, inflection, formation of words, syntax and prosody.

There has been a noticeable tendency on the part of all writers on Anglo-Saxon to shirk the difficulties presented in the phonology of our Old English tongue, because, as Körner openly confesses, it is "von besonderer Schwierigkeit und geringem Nutzen." But both, Profs. Sweet and Cook, have given a scheme of pronunciation which cannot fail to enlighten teacher and student upon this hitherto neglected and perplexing subject. True, there are many obstacles to be overcome. Old English pronunciation has some curious phenomena such as the *i*-, *o*-, *u*-, and palatal-umlauts, breakings and ablauts. These terms we owe to German investigators, and Prof. Cook has done well to give them their German form rather than to substitute a set of translations which require a double set of explanations, as the reader of Sweet's grammar will find, to his sorrow.

Prosody is another department of Old English study which has been ignored. This is partly because Old English verse will not allow itself to be studied after the old methods. As Prof. Gummere remarks, "Our old metre inclines, like our ancestors themselves, to violence." And we have not solved the difficulties by forcing upon it the terminology of classic versification. Strength or accent is the important element in the Old English verse; therefore, the foot-measurement represents a very different idea from that of the foot as employed in Latin and Greek prosody, where the primary value is quantity. Prof. Cook's examples of the different types of the hemistich will quickly reveal this. It is very hard to get poetry and music out of some of the verses of Old English, especially when more than three unstressed syllables occur together. And if we bear in mind that the reciter of these poems had a powerful voice to emphasize these accented syllables, and could thereby accentuate the alliterated words, we can fancy something of the effect of force produced by lines which do not easily fit into our metrical schemes.

The Reader, with its vocabulary, furnishes ample material for the beginner. His curiosity will certainly be aroused by the prose selections which are chosen from the works of Alfred, Ælfric, Wulfstan and the venerable

Bede, representative of Old English history, homily and romance. The poetical excerpts have been taken from three of the most important Anglo-Saxon poems, 'Beowulf,' 'Judith,' and 'Andreas.' All these are carefully edited with full explanatory notes. In the head-note to the selection from 'Andreas' is the following warning, "Bits of translation and interesting comments (not always correct), ... are given by Brooke, 'Hist. Early Eng. Lit.'" This caution is timely. As to the Appendices to the Reader, attention should be called to No. iv. It contains a discussion of the Old English Dialects, their likeness and difference as to vowel systems, with a few illustrating specimens of the three non-West Saxon dialects. First, there is the Northumbrian with Cædmon's Hymn, Bede Death Song and the Matthew version of the 'Day of Judgment'; second, the Mercian with the Matthew version of the 'Day of Judgment' and Psalm xx., from the Vesparian Psalter; and third, the Kentish with Lufa's 'Confirmation of her Bequest,' and the so-called Kentish Hymn.

The other Appendices, i, ii, and iii, mention useful books for the study of Old English; correspondences of Old English with Modern German vowels and an extract from the Greek, relating to Andrew's negotiations with the Steersman.

CHARLES F. MCCLUMPHA.
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FRENCH LITERATURE.

French Reader for Advanced Classes; *Contes et nouvelles modernes.* Choisis et annotés par PAUL BERCY, B. L., L. D., Director of P. Bercy's School of Languages. New York: William R. Jenkins, 8vo, pp. iv, 333. 1893.

Molière, L'Avare. Edited by THÉODORE HENCKELS, B. ès S., Instructor in French in Harvard University. Boston: Ginn & Company, 8vo, pp. xxi, 142. 1894.

George Sand, Marianne. Edited with explanatory notes by THÉODORE HENCKELS, B. ès S., Agrégé, Instructor in French at Harvard University. New York: Henry Holt & Company, 8vo, pp. 90. 1893. Paper.

BRANDER MATTHEWS has told us that the French are the best short-story writers in the world. Certain it is that the French writers of today excel in these tales, clear-cut and polished, where we see unfolded in a few pages a bit of sprightly comedy or a serious and pathetic episode. The *conte* has lately become a very popular kind of reprint. It has also adapted itself well to the needs of our college classes. The few collections offered us heretofore have been very cordially received, and recent editions of stories or sketches from Daudet and Balzac appear not less welcome.

The editor of the 'French Reader' before us judges, and very rightly, that there is room for more of these short stories. Some typical ones, like 'La Dernière Classe,' 'Le Siège de Berlin,' 'La Parure,' have done much service, but there are still many *joyaux précieux* which have not yet been made available for teacher and student. The editor wishes, in justice to the brilliant *conteurs* of the present day, to offer a collection of stories which shall be more representative than anything presented heretofore. He has accordingly brought together thirty *contes et nouvelles*, averaging eight or nine pages each, selected from eighteen authors. The list of writers includes Bourget, Coppée, Daudet (and his brother), Halévy, Lemaître, de Maupassant, Theuriet.

The stories thus grouped form a very attractive volume; their general tone is good; few, if any, of them are flat or uninteresting. The sad and the gay are well mingled, though the pathetic tone is, perhaps, the more prominent. The first selection of the book, 'Le Miroir,' partakes rather too much of the nature of a fairy story for the initial feature of an advanced reader, but the most of those that follow are more dignified, while they do not lack in spirit and vivacity. Two of the selections are in the line of a scene of comedy.

About sixty pages of notes are added. These translate difficult passages and idioms, or explain historical allusions. No biographical notices of the authors are introduced. Indeed, in a reader of this nature such notices are, perhaps, uncalled for; in lieu of these, the editor has added, at the close of the volume, an alphabetical list of the writers drawn from, with dates of their birth. The book is well

printed, the lines of the text being numbered. In a few instances (pp. 18, 24, 82,) a slip has been made in inserting the numbers on the wrong side of the page. At the foot of each page are indicated the lines of the text on which annotations are to be found at the end of the book. This is a novel feature and an excellent one; it enables the student to see at once just where the notes will help him for each page. The volume is one that should commend itself very highly to teachers. It is well suited to classes that are beginning their second year's study of French. Being a much larger and more varied collection than any other we have yet had, it will allow the instructor to follow his individual preferences in the choice of stories, and, if he wish to assign private reading, will leave him enough interesting material for that purpose. The book reflects much credit on both editor and publisher.

A new edition of Molière's 'L'Avare' is offered us, published in the International Modern Language Series of Messrs. Ginn & Company. The publishers have printed a very neat and attractive volume; the editor, Mr. Henckels, has included in his edition a biography of the author, grammatical and explanatory notes, and a complete vocabulary.

Several editions of 'L'Avare' have been available for use in our classes, and one or two of them have, by some of us at least, been found quite satisfactory. The edition, for example, published in Macmillan's Series of Foreign School Classics, is a well edited little book, and has proved very handy and serviceable. On being offered a new edition of this masterpiece, it might be interesting to enquire what advantages it will have for us over the editions already available. The editor of the present volume does not suggest, in the preface, his reasons for presenting a new edition, nor does he intimate the place he intends it to fill. The addition of a complete vocabulary, in which are inserted even such forms as *cet*, *ces*, *celle*, gives evidence of careful labor, though there are those who may regard it as a somewhat unnecessary and thankless task. There are some of us who doubt the propriety of introducing the masterpieces of seventeenth-century literature very early in the study of French, at a stage when they would have to serve as mere reading-exercises. Some of us believe that even the prose comedy of the classic period should be left untouched until the student has gained an acquaintance (the more the better) with contemporaneous literature. To some of us, then, the addition of a vocabulary, a very appropriate feature in elementary readers, may appear uncalled for in a comedy of Molière. The notes of the present edition, which are placed at the foot of the page, are not excessive in number, and call attention to the usages peculiar to the author, as also to his borrowings from the Latin of Plautus. The position of the notes beneath the text is justifiable, if the edition is intended for advanced classes. In some of the editor's comments (as in his remark at the end of Act i, p. 27, and in the note at the foot of p. 58), a rather free utterance of personal views or impressions is indulged in. The biographical introduction contains many details of Molière's life and a review of his works. The neat and clear letter-press is, as intimated above, one of the most attractive features of the book.

By the same editor is George Sand's 'Marianne.' This familiar story of country life is always interesting, and recalls the earlier 'La Mare au Diable' and the others of that series. It is well suited for general reading in classes, in spite of an occasional protrusion of the writer's peculiar sentiments on love and marriage. The work is here given in convenient form, with adequate notes; the latter are, for the most part, translations of difficult words and idioms; they are well chosen to facilitate the rapid reading of the text. An objection to the arrangement of the text itself is that the lines are not numbered. It is my belief that at the present day this omission is a defect in any text intended for reading in college classes, and especially does it seem so in the present instance, where the notes refer, not to figures inserted in the text, but to the unnumbered lines. Misprints are rare; one occurs on p. 28, l. 8. No biographical notice of the author is given; preface or comments on the story are likewise absent.

B. L. Bowen.

Ohio State University.

CORRESPONDENCE.

REVIEW OF FOLK-LORE.

To the editors of Mod. Lang. Notes.

Sirs:—On July 1st will appear the first number of the *Review of Folk-Lore*. It will be a quarterly of eighty pages per number, containing few original articles, but will reprint choice articles from various foreign journals. It will also contain a review of all Folk-Lore literature that may be sent in for notice; each number will probably present a frontispiece portrait of some worker in Folk-Lore and a biographical sketch; there will be a synopsis of the work done by Folk-Lore Societies everywhere, and current notes of interest to Folk-Lore students. As you can see, the new journal will not conflict in any way with journals already published either in Europe or this Country.

Frederick Starr, *Editor.*

University of Chicago.

THE 'ORAL' STYLE AND THE PARAGRAPH.

To the Editors of Mod. Lang. Notes.

Sirs:—In one of the most important articles that have of late appeared concerning the development of English prose style,* Professor L. A. Sherman finds side by side in our modern prose, two opposing principles that control sentence structure. One of these principles tends to reduce the sentence to the analytic, short standard; the other tends to expand it into the long synthetic book-period. Professor Sherman finds in the latter principle the influence of that classical learning which had the effect of fastening a heavy unoral diction upon the English literary world. In the former principle, he sees a tendency toward an organic and perfect oral norm—the relation of which, however, to the Anglo-Saxon sentence so admired by Professor Earle, he does not discuss. Professor Sherman thinks that while the future growth of our prose will not be towards laconism, it will approach still further to the conversational norm. He bases his opinion upon statistics collected with a care and industry which must put all students of our prose under great obligations to him. He says:

"The evidence seemed to indicate the operation of some kind of sentence-sense, some conception or ideal of form which, if it could have its will, would reduce all sentences to procrustean regularity."

By this he means, of course, the oral sense already mentioned.

Of the existence of this tendency which Professor Sherman has been the first to note with scientific precision there is, probably, no doubt. But is this tendency finally to destroy the long sentence? How are we to account for the long sentence in the midst of such an oral style as Macaulay's? Is it due merely to a survival of classical influence? When our prose has quite acquired conversational urbanity is the long sentence, whether periodic or loose, to be a thing of the past?

It seems to me that the new unit of our prose, the paragraph, may have something to do with the answer to these questions. That is a very important rhetorical principle which is formulated by Professors Scott and Denney in their new book on 'Paragraph Writing' (p. 43)—"the full stops should be placed at the close of the larger breaks in the thought." A sentence is long or short in Macaulay according to its importance in the paragraph. A dozen clauses may be bundled together in one period to show that the whole group is no more emphatic than the neighboring proposition of half a dozen words. For the sake of this sense of proportion, Macaulay will make almost the same words a whole period in one paragraph, a mere clause in the next.

It seems evident that the part played by stress and gesture in spoken prose must be supplied in written prose partly by punctuation. In the best modern paragraphs I think it is, in general, true that the distance between full stops is inversely as the emphasis of each included proposition. If this be the case, the distance between periods will not soon be reduced to approximate uniformity, however much influence the oral tendency may have upon the order of words in the sentence.

E. H. Lewis.

The University of Chicago.

*'On Certain Facts and Principles in the Development of Form in Literature.' By L. A. Sherman. *University Studies.* Published by the University of Nebraska, Vol. i, No. iv.

ERASMUS AND HROTSVITHA.

To the Editors of Mod. Lang. Notes.

Sirs:—Recently, in running over Hrotsvitha's "Paphnutius," my eyes lighted upon a passage so strikingly like one in Erasmus' Colloquy, "Adolescens et Scortum," that one is forced, in view of the fact that the motive of the two pieces is identical, to believe that Erasmus either consciously or unconsciously reproduced it. Conrad Celtes published the works of Hrotsvitha in 1501 while the "Colloquia" appeared for the first time in 1522. The passages are here subjoined in parallel columns:

ERASMUS.

Sophronius.
Cupio tecum seorsim colloqui familiarius.

Lucretia.
au, au, non solae Sumus, mea mentula?

Sophronius.
Secedamus in locum secretiorem.

Lucretia.
Age, concedamus in cubiculum interius, si quid libet.

Sophronius.
Nondum hic locus mihi videtur satis secretus.

Lucretia.
Unde iste novus pudor? Est mihi museion, ubi repono mundum meum, locus adeo obscurus, ut vix ego te visura sim, aut tu me.

Sophronius.
Circumspice rimas omnes.

Lucretia.
Rima nulla est.

Sophronius.
Nullus est in propinquo, qui nos exaudiat?

Lucretia.
Ne musca quidem, mea lux. Quid cunctaris.

Sophronius.
Fallemus heic oculos Dei?

Lucretia.
Nequaqnam: ille perspicit omnia.[1]

HROTSVITHA.

Paphnutius.
O Thais. Thais, quanta gravissimi itineris currebam spatia, quo mihi daretur copia tecum fandi tuique faciem contemplandi.

Thais.
Non aspectum substraho, nec colloquium denego.

Paphnutius.
Secretum nostrae confabulationis disiderat solitudinem loci secretioris.

Thais.
Ecce. Cubile bene stratum et delectabile ad inhabitandum.

Paphnutius.
Estne hic aliud penitius, in quo possimus colloqui secretius.

Thais.
Est etenim aluid occultum, tam secretum, ut ejus penetral nulli praeter me, nisi Deo est cognitum.

Paphnutius.
Cui Deo?

Thais.
Vero.

Paphnutius.
Credis, illum aliquid scire?

Thais.
Non nescio, illum nihil latere.[2]

At this point the line of reasoning diverges. Sophronius shows the inconsistency of doing in the sight of God what one is ashamed to do before men, and then shows the wretchedness of Lucretia's life, while Paphnutius emphasizes the penalties that follow the violation of God's law. Both Lucretia and Thais repent and begin a new life, but in ways as different as the Middle Ages and Modern Times. Sophronius provides Lucretia a refuge and temporary home until she can make for herself an honest living, while Thais is taken to the desert and immured in a cell near a convent where, after three years of mortification of the flesh, she dies a triumphant death.

Quite likely, Erasmus derived the main motive of the Colloquy from Hrotsvitha, and varied the argument to suit his own anti-monastic and rational inclinations. Hrotsvitha found the story in the 'Lives of the Saints.'[3]

1 Des. Erasmi Colloquia, etc. Ed. Gumprecht. Leipzig, 1713, pp. 331–32.

2 Die Werke der Hrotsvitha. Herausg. von Dr. K. A. Barack, pp. 251–52.

3 See Acta. SS. Oct. vol. vi, p. 223. Barack, p. xxxvii.

Edward G. Bourne.

Adelbert College.

AMERICAN DIALECT SOCIETY.

To the Editors of Mod. Lang. Notes.

Sirs:—I hope to publish, before long, the results of several years' work in collecting material for a thorough treatment of the subject of American pronunciation. I have now enough data to establish the main outlines of the existing local differences for the whole country, and for the North Atlantic section, I have been able to make a more detailed study. The final conclusions are deduced from the results of a thorough individual examination of a large number of representatives from different parts of the country, by listening to them in conversation and reading, putting them through sets of test-words, observing their tongue positions when they pronounced certain sounds, and, in a few cases, taking measurements by Grandgent's system.

The scope of the work is indicated by the following brief table of contents.

I shall be thankful for any contributions to my material, especially for tracings of actual vowel measurements, and I shall be very glad to correspond with any one interested.

i. Introduction:—Plan of investigation.
ii. Historical.
  Early Dialects in America.
  Movements of Population, and their Effect on Pronunciation.
  Present Divisions according to Pronunciation.
iii. Phonetic:—Vowel Sounds in American Pronunciation.
  Method of Formation.
  Classification.
  Method of Representation used in the present work.
iv. General Characteristics of American Pronunciation.
v. Characteristics of some Particular Sections
  1. Northwest.
  2. New England (urban),
  3. New York,
  4. Philadelphia,
  5. Southern States,
  6. A Hill-country Dialect (Northwestern Connecticut).

E. H. Babbitt,
Secretary of the American Dialect Society.

Columbia College.

DIEZ MEMORIAL.

To the Editors of Mod. Lang. Notes.

Sirs:—The enthusiastic description in your April issue of the Diez memorial celebration at Columbia College seems to call for a response from this far Western slope. We could not gather many Romanic scholars about us, but we did celebrate the day, and we combined with it the celebration of the seventieth birthday of Karl Hildebrand, so famous in Germanic philology. The undersigned read a paper on 'Diez and the study of Romanic Philology'; Dr. Julius Goebel spoke on 'Hildebrand as a Teacher and a Scholar,' and Dr. Flügel gave some personal reminiscences of the 'Life and Work of Hildebrand.'

Yours Truly,

John E. Matzke.

Leland Stanford Jr. University.

BRIEF MENTION.

The 'Studien zur Litteraturgeschichte, Michael Bernays gewidmet von Schülern und Freunden' (Hamburg und Leipzig, Leopold Voss) is a volume of miscellaneous essays by a number of German literary historians of the Bernays school, remarkable for its variety of interest rather than for profoundness or originality of investigation. Several of the articles seem decidedly out of place in a work intended to honor a man who, although entirely lacking the historical insight of a Gervinus or the poetic intuition of a Hermann Grimm, ranks, undoubtedly, among the foremost living students of literature. What, for instance, is to be learned from such a fragmentary and gossipy talk as that indulged in by H. W. Singer in the opening article on 'Englische Urteile über die Dramen deutscher Klassiker'? What is there new or instructive in the superficial and pretentious discussion of H. Wölfflin on the 'Herzensergiessungen eines kunstliebenden Klosterbruders'? What is the scientific gain of such sweeping generalization, as those offered by K. Borinski in his 'Die Ueberführung des Sinnes über den Versschluss und ihr Verbot in der neueren Zeit'? Fortunately, however, there are several articles which stand out from among the rest as true additions to our knowledge, thus imparting to this volume something of a permanent value. Foremost among these seem to us E. Kühnemann's 'Herder's letzter Kampf gegen Kant,' a searching, though, perhaps, not quite impartial criticism of the 'Metakritik' and 'Kalligone'; W. Goethe's 'Die Jungfrau mit den goldenen Haaren,' a most successful attempt to analyse the legendary material of the 'Gaungu Hrólfs Saga'; and above all, G. Witkowski's 'Goethe und Falconet,' a paper which throws a most welcome light on Goethe's youthful essay, 'Nach Falconet und über Falconet,' the title of which thus far appeared all the more puzzling as Falconet's name is not even mentioned in the essay itself. Witkowski shows, conclusively, that Goethe's article was a variation, as it were, upon a theme struck in Falconet's 'Observations sur la statue de Marc-Aurèle (Amsterdam, 1771), a passage of which Goethe embodied verbatim, but without reference to its source, in his essay.

MODERN LANGUAGE NOTES.

Baltimore, November, 1894.

PROMISING TENDENCIES IN THE STUDY OF ENGLISH.

The Association of Colleges and Preparatory Schools of the Middle States and Maryland, at their meeting in December 1893, appointed a committee of ten, "to consider the present usage in the matter of entrance examinations in English Language and Literature, in the colleges of the Association, and to present, if deemed wise, a scheme of uniform entrance requirements in English to be offered as suggestion or recommendation to the several colleges of the Association." This Committee of Ten immediately took up the work assigned it. Circulars of inquiry were sent out to the leading colleges and secondary schools of the Eastern and Middle States and Maryland, seeking information as to the status of English studies in the respective institutions and, more especially, as to the matter of Entrance Conditions and Examinations. It was the judicious purpose of this Committee, from the outset, to act in harmony with the suggestions of the National Educational Association as, also, with The Commission of Colleges in New England on Admission Examinations, and with the New England Association of Colleges and Preparatory Schools; thus coördinating, as far as possible, all proposals and conclusions on the subjects under discussion.

Accordingly, in May, 1894, The Committee of Ten, in joint session with Committees from the two New England Associations mentioned, met in Philadelphia and adopted a Report for presentation to the three respective associations, with the well-grounded expectation that they would see their way clear to its acceptance. This Report of The Conference of Sixteen is now before us, and awaits endorsement and application. Among the General Recommendations of the Conference are the following:—

"1. That the books prescribed be divided into two groups—one for reading; the other for more careful study.

2. That in connection with the reading and study of the required books, parallel or subsidiary reading be encouraged.

3. That a considerable amount of English Poetry be committed to memory in preparatory study."

As to the specific Entrance Requirements, the Conference recommends, in part, the following:—

"1. *Reading.*—A certain number of books will be set for reading. The candidate will be required to present evidence of a general knowledge of the subject matter, and to answer simple questions on the lives of the authors."

For 1895, the authors prescribed are:—

Shakespeare's *Twelfth Night*: The *Sir Roger de Coverley Papers*, in *The Spectator*: Irving's *Sketch Book*: Scott's *Abbot*, etc.

"2. *Study and Practice.* This part of the examination presupposes the thorough study of each of the works named. The examination will be upon subject-matter, form and structure."

For 1895, are prescribed:—Shakespeare's *The Merchant of Venice*, Macaulay's *Essay on Addison*, etc.

For colleges desiring an Advanced Examination in English as such examinations are held in other departments, the Conference recommends either of the following courses:

1. A detailed study of a single period of English Literature, such as that of Queen Anne.
2. Old English Prose and parts of Chaucer.

It need scarcely be said, that this Advanced Examination has reference to future rather than existing needs.

In the light of these statements and requisitions it will be seen, that the Report as submitted practically eliminates some of the existing subjects in English entrance, as Geography, English Grammar and the correction of faulty English, and substitutes therefor the reading and study of English authors, while emphasizing and enlarging the whole subject of English Prose Composition, as already required in a measure in many institutions.

The changes proposed are, thus, radical and comprehensive; a formation or construction of a course rather than a reconstruction; an organization, out and out, of Entrance English on a new and broader basis, with a new method and purpose, and affecting, directly and indirectly, all the varied sections of English work preparatory, collegiate and graduate.

The scheme, in its essentials, impresses us as an admirable one, and one, we may modestly add, towards which the adjustment of Academic English in Princeton has been steadily tending, and which, indeed, in our recent June Examinations, was substantially realized. Great praise is due the members of the various associations and committees who have spent no little time and labour in gathering material, simplifiying complexities, and reaching so satisfactory a result.

Modifications and possible improvements might, of course, be suggested; to the effect, perchance, that the scheme applies, in the main, to Academic English, and that the growing needs of our Schools of Science have not been sufficiently studied; that more emphasis should be laid upon a knowledge of the elements of the English Language, its history and structure, and of the simpler principles of English Composition; that an outline sketch of English literary history might be desirable; that the number of authors assigned, in the respective years, is too large to insure thoroughness in secondary teaching and abiding results in later educational work, and that some of the books themselves, are, possibly, too far above the mental status of the average American schoolboy.

All objections conceded however, the changes are fundamentally wise, and look in the right direction, and are so generously submitted as to allow of any amendment as necessities arise.

Nothing more or less than this could be required of any such scheme, marking as it does so decided an improvement upon the present conditions of Preparatory English in America. Our readers need not be told what these conditions are and have been, in their failure to meet anything like a reasonable demand.

On the part of most of our secondary schools there has, indeed, been no such thing as a consistent and systematic preparation in English, and mainly for the reason that most of the colleges of the country have been practically indifferent to the whole subject. It is one of the signal merits of President Eliot's administration at Harvard that, from its beginning until now, he has kept this matter of English, preparatory and collegiate, before the attention of American educators, insisting, as he wrote in 1884, upon its "recognition as of equal academic value with any subject now most honored."

No man among us has done more than he to emphasize its needs and show how to meet them; no one has been more efficient than he in these pending movements towards a higher state of things, while Harvard University, with its existing elaborate English courses, and its special attention to the art of English Composition, is approximately realizing these high ideals.

It is in the secondary schools, however, that the initial and important work is to be done, and it is here that President Eliot has expended his efficient energy, in the line of organization and impulse. The condition of things which was found in most of these schools, even in New England, was lamentable indeed;—apologies for the study of English instead of the study itself; a rapid and superficial survey of English Grammar, if, indeed, any; an utterly methodless attempt to compass some results in English Prose Composition; a practical concession, in the presence of the student, that English was a subject that could be safely left to itself and to the caprices of the hour, and that any such result as a thorough knowledge of the vernacular and the cultivation of literary taste belonged, of right, to the closing years of a college course. In a word, the department, as a whole, has been kept subordinate to every other competing branch of liberal study, until, by the sheer force of a reactionary movement, the question for the proper place of English, in the school and the college, has come to be one of the pressing questions of the hour. Students and teachers alike are now calling for a more consistent and logical adjustment of English; for its rightful coördination with related studies in the academy and the university; for a full appreciation of its value as a mental discipline, and as absolutely essential to the historic development of English Literature in America.

The Report of the Conference, as now submitted, goes very far towards meeting these needs and opens the way for still more satisfactory results in the developing needs of educational work.

Some of the Benefits contemplated in the Report and secured by it may be noted. First of all, is the Unification of English in the Secondary Schools, so that teachers and pupils alike may know where they stand and at what they are aiming. As the Report states, "The preparatory schools desire the limits of the English Examination clearly defined." Hitherto, as is well known, everything has been indefinite. A few of the New England schools apart, there has been no uniformity of instruction, method and purpose. Each master has taken his own way as to what to teach and how to teach it; the colleges have been equally vague and varied in the subject-matter of their requirements; teachers have been more than puzzled in the attempt to prepare their pupils for entrance to different colleges with such different requisitions, and the result has been that entering students have come up to the college examination scarcely knowing what was expected of them, while the examination has too often been nothing short of an academic travesty. To pass it, conferred no particular honor upon the applicant, and to fail to pass it, imposed no particular disgrace. All this is now rectified by the scheme before us, "a scheme," as we are told, "of uniform entrance requirements "and, as is added, "a useful one for an association which has in its membership colleges, scientific schools and institutions somewhat diverse in character."

Nor is it meant that such uniformity shall be in any sense so rigid and mechanical as to preclude the exercise of freedom on the part of the school and the college. There is unity rather than uniformity; enough similarity to ensure the general consistency of plan and result and, yet, enough diversity to admit of personal preference and method.

As in the Advanced Examination there are two distinct courses open to choice, so in the regular examination, either the requirements as to Reading, or those as to Study and Practice, may be accepted as the entire requirement, while teachers may feel at liberty to limit the number of authors specified, as we have done and shall do at Princeton.

One of the best results of this unification of studies is seen in the fact that it vitally connects, as has never been done before, the English educational work of the school and the college; places them as institutions on a line of logical sequence; utilizes thus the most economic efficiency of each and, more than all, brings them, as never before, into educational affinity and sympathy. Hitherto, there has been no mental harmony in English work, as there has been in classical and other studies, between these two orders of institutions, and the results have been most injurious. The very constitution of the Conference of Sixteen, with its representatives of colleges and schools in joint session over interests common to all, has been, in itself, a promising feature. Moreover, it is by just such a unification that the specifically English work of the college may be so adjusted and outlined at the beginning as to secure to the student the best possible results,and place the study where it belongs in the general scheme of a liberal curriculum. One year, at least, of time and effort will, at once, be gained. The entire work of the Freshman Year in English, as now conducted, may soon safely be remanded to the secondary school, and the college course he thereby enlarged and enriched. With a class of students entering thoroughly grounded in the elements of English,—grammatical, rhetorical, linguistic and literary,—and with a good degree of actual practice in English Prose expression, their progress along all lines of English work would be ensured from the outset and our American graduates be, as never before, rooted and grounded in the knowledge and use of their vernacular.

A further benefit accruing to this new order of things is seen in the increasing emphasis that is laid upon the *literary* side of English work. It is here that, to our mind, the excellence of the scheme is most apparent.

Whatever differences of opinion have existed among the various associations in conference there has been substantial unanimity here:—that the students of our schools should be made acquainted with the best English and American Literature; with the masterpieces in prose and verse, and so selected and studied as to give to the student something like an historically connected view of the growth of Modern English Letters. Some of these books are to be read in a general way for general literary re-

sults, while others, as Bacon would say, are to be "chewed and digested." In addition to all this, in the line of specific preparation, "parallel or subsidiary reading is to be encouraged," as, also, the committal to memory of "a considerable amount of English poetry."

All this is in the right direction and marks the most decided advance and promising tendency in English work. There is no better way of knowing what literature is than reading it. It is better than the study of language, good as that may be; better than the technical study of rhetorical laws and principles, good as that may be; better than the study of criticism of books. Nothing will atone for the neglect of the actual reading, and much reading of the very best books, so as to know them experimentally and vitally; so as to imbibe their spirit and feel at home in their company; and, thereby, cultivate a taste and faculty by which "the best that is known and thought in the world" shall be the best to us. It is this factor and feature that American education is needing as much as it needs anything, if so be our learning is to be allied to culture, and English Literature, this side the sea, is to be worthy of its British antecedents.

As a necessary result of all this, there will follow the deepening and broadening of a genuine English literary spirit in American students. We are not referring here to the pursuit of this or that specific English study; to any specific method of English work, or to the selection of this or that English author or book, but to the inner impulse and spirit of English literature, back of all book and method, and teacher and objective end, so that we shall not only be held loyally true to the best interests of our vernacular and be able to speak the English language correctly and write it clearly, cogently and in good taste, but shall enter by training and habit into a due appreciation of its best literary products and find ourselves in fullest sympathy with every expression of good taste and with all forms of literary progress.

No amount of specifically classical training in our schools, desirable as it is, should be sufficient to lessen this English influence or impair its value. English students (whatever else they may or may not be) should be preeminently English in character, tone, spirit and aspiration, and nothing will more effectually induce this desirable result than the appreciative knowledge, on the part of our American students, of the fulness and richness of English authorship. They are, in Johnsonian phrase, to "spend their days and nights" with these authors.

This Report, therefore, as it lies before us, is far more than a Report on Entrance Examinations in English. It is, in reality, a Report on English studies as a whole, calling attention to urgent needs as now existing and proposing a plan by which they may be met. In English, as elsewhere, when Secondary Instruction is properly adjusted, the higher forms and periods will be rightly adjusted, and all factors and elements coöperate towards the best ultimate result. It is one of the most hopeful signs in Modern Education that this spirit of unity and catholicity is so rapidly growing,—a real and healthful Communism in all intellectual endeavor and research. As in our colleges themselves, the old class distinctions are fast giving way to broader economy, and to the highest good of the general student body as a fraternity of scholars, so are the sharply, dividing lines between the school and the college, the Master and the Professor, fast disappearing by the very force of events and by the growing desire, on the part of all right-minded educators, to coöperate in all worthy scholastic effort, if so be our institutions of learning, higher and lower, may be what they ought to be, the most potent factor, next to the Christian Church, in the cause of truth and right.

THEODORE W. HUNT.
Princeton College.

CORNEILLE FROM 1640 to 1650.

STUDENTS of the French drama of the first half of the seventeenth century find themselves much at a loss regarding its development, owing to the great confusion recently introduced into the chronology. So long as the dates of the Frères Parfait remained unquestioned, absolute statements as to authors and works passed without criticism. But with the discoveries of Marty-Laveaux concerning one or two plays of Corneille, the overhauling which more recently befell Mairet's autobiog-

raphy, and the researches of Rigal into the origin and existence of the leading theaters of the time, a great uncertainty has taken the place of the former assurance, and categorical groupings of literary causes and effects have gone out of fashion. That facts are not as they were supposed to be seems the greatest gain which has been made by the discussions which have been carried on; but what new data have been determined upon does not stand out very clearly from the results tabulated. Literary histories waver woefully and—to cite the most recent, Fortier's excellent production,—there is a great lack of logical sequence in them which destroys all attempts to get an adequate conception of this most important period in the evolution of the stage.

It is not the object of this article to do much more than call attention to this curious condition of things. The great questions surrounding the later activity of Hardy, the relations of Mairet and Corneille to the new canons of tragedy, and the influence these writers may have exerted on each other are topics altogether too formidable to be approached here. But it would seem as though the hesitation over the less remote works of the last-named dramatist was no longer necessary, or at least might be hemmed in within narrower limits, and that the material at hand in the standard edition of Corneille might be utilized, even by itself, to more purpose than it has been.

The great difficulty which hedges about the whole matter is the authority granted to the dictum of the Parfaict Brothers. Because they made such or such statement,—very often without producing any supporting evidence—it appears to be held almost as a literary sin to set up new contradictory assertions. It is perhaps for this reason, for instance, that Petit de Julleville in his 'Histoire du théâtre' puts "Polyeucte" between the dates 1641 and 1643, though the only witness known on the subject leaves no doubt as to the choice. And so, if we may be pardoned the presumption, we will proceed to consider the dates of Corneille's plays from "Horace" to "Nicomède," just as though the Parfaict Brothers had never gained their pre-eminent authority, or were only ordinary fallible mortals. With them out of the way we will assume that the principal witnesses to be called are the editions of the plays themselves, stray letters which mention their performances, Chapelain's correspondence and Tallemant des Réaux' anecdotes. The latter to be sure had no great affection for our author, whom he characterizes constantly as avaricious, and does not dwell on his doings very willingly. And Chapelain, who kept track of the intellectual movement of his day and reported it to Balzac, in retirement in the provinces, has not been able to enlighten posterity as it could wish, for that part of his correspondence which concerns this most interesting period is lost, and only his account of the happenings during the one year of it, 1640, has been preserved.

"Horace," then, leads the second division of Corneille's plays with the date 1640. In a letter of March 9th of that year Chapelain speaks of it as a novelty, played as yet but once before the Cardinal. He adds that it must serve as a breadwinner for the actors six months before it can be printed, according to the custom of the time. (Marty-Laveaux ed. iii, p. 250). And it was not printed until Jan. 15th, 1641, nearly a year after its first performance. "Horace" was followed by "Cinna," and to the latter the date 1640 has also been assigned. But there is nothing at all in favor of this statement. On the contrary Chapelain, whose letters reach down to December of that year, does not mention it, and the privilege of its publication was not granted until August 1st, 1642, though a cession of the edition had been made to Toussaint Quinet by the 16th of June. On the other hand, we know by a Latin poem of Ménage's that "Cinna" was brought out before Corneille's marriage (*l.c.*, i, pp. xxviii-xxix). The historians, having decided that the tragedy was given in 1640, have put the dramatist's nuptials in that year. But Corneille, in a letter of July 1st, 1641, (*l.c.*, x, p. 437) speaks of his domestic life as something recent, and his first child, a daughter, was born on January 10th, 1642. Accordingly "Cinna" must have been acted as early as February, 1641, or before Lent of that year, and Corneille's marriage may also have taken place before Ash Wednesday. The fact that Ménage's poem was on the supposed death of the dramatist

from pneumonia on the first night of his honeymoon may indicate somewhat the season of the year. From all the evidence, negative though it is, I am inclined to place the date of "Cinna" between December, 1640, and March, 1641, and rather after December than otherwise, owing to Chapelain's silence on the subject.

The next play in order is the one responsible for all the doubtings which have affected the chronology of this decade, "Polyeucte." Until Marty-Laveaux had reached his tenth volume, all authorities had overlooked the plain passage in a letter to Corneille, written December 12th, 1643, by Claude Sarrau, from Paris. Sarrau refers to Richelieu's death and says that he hopes that Corneille is to "add a fourth to his three other divine and excellent dramas." He hears that he is working on a "sacred poem" and wishes to hear whether it is "well under way—or even finished" (*l.c.*, x, pp. 438-40). The three "dramas" Sarrau thus praises must be the "Cid," "Horace" and "Cinna," while the "sacred poem" is as clearly "Polyeucte." Furthermore, Balzac, acknowledging in a letter of January 17th, 1643, the receipt of the printed "Horace" and "Cinna," makes no mention of "Polyeucte," which he could hardly have failed to do had it been brought out in Paris many days before he wrote (*l.c.*, x, pp. 440-2). From these two witnesses it would look as though "Polyeucte" must have been put on the boards after the New Year's festivites or not earlier than the 10th of January, 1643. That it was given in this month, or in the following February, seems quite certain from a passage in Tallemant des Réaux. He says: "Depuis la mort du Cardinal, M. de Schomberg lui (Louis XIII) dit que Corneille voulait lui dédier la tragédie de Polyeucte. Cela lui fit peur, parceque Montauron avait donné deux cents pistoles à Corneille pour Cinna." ('Historiettes' II, p. 93). Tallemant is a reliable witness, and this conversation could not have taken place before the last days of January, 1643—when "Cinna" was published—nor after Lent of the same year, for Louis died on May 14th and had been but lingering on the edge of the grave for some months. Indeed his fate was considered sealed after a relapse which happened on February 21st, 1643. Consequently "Polyeucte" may safely be placed between January 1st and March 1st, 1643.

Next in order comes "Pompée" (or "la Mort de Pompée") which Corneille declares was written to satisfy those who did not find the verses of "Polyeucte" as powerful as those of "Cinna." This is equivalent to saying that "Pompée" was not begun until the critics had pronounced upon "Polyeucte," or after March 1643. But on the same page (*l.c.*, iv, p. 130) we read that "le Menteur" and "Pompée" had been given out by the same hand, both of them, in the same winter. The word "given out" (my rendering for the original "*parties*") must refer to their production on the stage and not to their composition in the study. For "Pompée" (or "la Mort de Pompée") was known to the public before the end of 1643, and a proof of this statement is furnished by Corneille himself. In a petition addressed to the young king, Louis XIV, and dated 1643 without day or month, he asks that the king should give him a copyright of "Cinna," "Polyeucte" and "la Mort de Pompée." This petition was denied, nor does it appear by its contents that "Pompeé" had been publicly performed; for Corneille, after using the indicative mood in speaking of the composition of the three, changes to the conditional and even to the future perfect, when he speaks of their representation (*l. c.*, p. lxxiv-v). But we know that the first two had been given long before, and "Polyeucte" made public property by its publication at the end of October, 1643, as "Cinna" had been since January. Consequently a possible supposition from the change of tenses would be that Corneille had not yet given "Pompée" to his actors and was trying to get for them the exclusive right in advance. At all events the privilege to print it was issued January 22nd, 1644, and the final proof drawn February 16th. Inasmuch as Chapelain had asserted but four years previously that the actors had six months to profit by their plays before their publication, it would be quite safe to say that "Pompée" first saw the light in the autumn of 1643. The illness and death of the king would have prevented the production of any new piece in the spring preceding, and the absence of any mention

of "le Menteur" in our author's petition would go to show that the winter referred to above was the winter of 1643-44.

How long after "Pompée" the expectant Parisians awaited "le Menteur" we have no means of determining. The privilege of publication was included in the copyright issued for "Pompée" (January 22nd, 1644) and the comedy must have been put on the stage by that date, or at least have been ready for acting. Yet, as it was not printed until the last day of October in the same year, it is evident that the success which accompanied its performance continued during the winter and spring of its appearance. If "Pompée" was given in October or November of 1643, it is hardly possible that "le Menteur" was brought out before the beginning of 1644.

In the "Epître" which prefaced the edition of "le Menteur" Corneille hints that he has in view another play of the same sort, and during the next season "la Suite du Menteur" was acted before the public of the Marais theater. Its author confesses himself that it obtained very little applause, and no reference to it is found among the literary notes of the time. The comedy could hardly have appeared before December, 1644—judging from the words regarding it in the "Epître" of "le Menteu.." It was printed at Rouen in September, 1645, and consequently was an old story by that time. So the approximate date of December, 1644, to March, 1645, would seem to be safe for the light run of "la Suite," to which Corneille testifies in the following September.

The play which should come next in order on the list is still open to doubt. All the editions, but one, which Corneille gave of his own works place "Théodore" before "Rodogune." Pellisson, writing in 1653, reverses this relative position, as does Fontenelle in his "Vie de Corneille," composed so many years later. The critics have sided with these two authorities (Marty-Laveaux ed. iv, pp. 399-400), assume that Corneille put "Théodore" first because it was printed before "Rodogune." Some little light may also be derived from Fontenelle's explanation of his uncle's fondness for "Rodogune" on account of the length of time he had spent on it ("car il fut plus d'un an à disposer du sujet"). Further than all this, it seems quite undeniable that Gilbert's "Rodogune," which was published in February, 1646, and consequently must have been acted the previous autumn at the latest (the authorities place it in 1644 without any evidence to support them), actually knew of Corneille's work in manuscript—which was not difficult to do, as the latter was in the habit of reading his compositions beforehand to literary friends—and tried to forestall it with the public.

If Corneille was occupied for more than a year with the plan and composition of "Rodogune," as Fontenelle positively states, the period of its inception must be carried back to the months which followed the production of "Pompée" and "le Menteur," or the summer of 1644. Possibly the success of the idea of bringing out close together a tragedy and a comedy induced him to make a second trial and have "Rodogune" a pendant to "la Suite du Menteur." But the difficulties attending the evolution of the former and the cold reception accorded to the latter may have delayed him unnecessarily, and postponed "Rodogune" until the autumn of 1645. This hesitation was taken advantage of by Gilbert as we have seen. If "Rodogune" then was ready for the actors by October, 1645, our dramatist would have his hands free to prepare a tragedy of the same class as "Polyeucte," and the first weeks of the New Year would witness the performance of "Théodore." But the latter fell flat and the actors soon returned it to its author. In the "Epître," which prefaces the edition of "Théodore" (October 31st, 1646), Corneille speaks of its short career as though the date were quite recent. The privilege however had been granted the previous April, and if "Théodore" was not acted till 1646 it undoubtedly appeared before Lent of that year.

The "Avertissement" in the edition of "Rodogune" (January 31st, 1647) gives the approximate date of "Héraclius" and puts that tragedy shortly before the beginning of 1647, or close after it, as Marty-Laveaux has sufficiently indicated (*l. c.*, v., pp. 115 ff.). Scarcely was it out of the way when the court gave Corneille an order for a musical comedy,

or an opera. The subject he chose was the rescue of Andromeda by Perseus, and the title he gave the play was "Andromède." It was to be ready for the carnival of 1648. But the recovery of the young king from the small-pox, in the last months of 1647, was followed by an attack of piety at the court, and before this malady died away the Fronde came to put a stop to all public diversions. Not until August, 1649, did the theaters come to life again, to find Corneille forehanded with a petition for the copyright of his opera, which was granted in October of the same year. Reliable testimony shows that it was finally given in January, 1650, and our poet was at length rewarded for his patience. (*l. c.*, v, pp. 245, ff.).

But he had not been idle in the meantime. Both Pellisson and Fontenelle place "Don Sanche d'Aragon" before "Andromède" in their list of Corneille's works, and Pellisson, who wrote but three years later, could not have been mistaken, though Fontenelle may have been. Marty-Laveaux, who accepts their statements in the question of "Rodogune" vs. "Théodore," respects in this instance the order which Corneille always observed in the successive editions of his plays. The privilege to publish "Don Sanche" was granted at the same time with the privelege for "Andromède," on April 11th, 1650, and the former was immediately printed (May 14th, 1650), the latter, however, not until August, 1651. But "Don Sanche" was not a success though it was well received at first. This fact undoubtedly hastened its publication. If, as Pellisson and Fontenelle affirm, it comes before "Andromède" in the order of production, it must have been brought out not later than the first days of January, 1650. Yet it is hardly possible that even so popular a dramatist would be allowed to monopolize two theaters in the same month, and it seems much more plausible to consider "Don Sanche" as given to the public by November of the preceding year, which indeed would be entirely admissible, for the protracted troubles of the Fronde must have given its author ample leisure to not only perfect "Andromède," but also to prepare another play against the re-establishment of peace and the revival of theater-going.

The remaining drama of this second period of Corneille's activity, about which there is chronological uncertainty, is "Nicomède." Though—according to the author, who was remarkable for his capability of telling the truth about himself—it met with considerable success, it is not mentioned by the writers of the day whose records are open to us. The only guide to its approximate date is afforded by the privilege to print granted on March 12th, 1651, from which we may conjecture that it was first given in January or February of that year, inasmuch as the weeks following the New Year's festivities and preceding Lent were the most favorable for the run of plays. We also know that "Andromède" was ordered for Carnival time, and "Pertharite," which followed "Nicomède" a year later, was brought out at the same season of merry-making. Corneille was now the author most in renown and accordingly could choose his own time for the performance of his plays.

To sum up what we have gleaned from the various documents published by Marty-Laveaux and the hints of Tallemant, we are inclined to submit as approximate dates for this section of Corneille's plays, in their order: "Horace," February, 1640; "Cinna," December, 1640—February, 1641; "Polyeucte," January—February, 1643; "Pompée," October, 1643—January, 1644; "le Menteur," January—February, 1644; "la Suite du Menteur," December, 1644—February, 1645; "Rodogune," November—December, 1645; "Théodore," January—February, 1646; "Héraclius," December, 1646—January, 1647; "Don Sanche," November—December, 1649; "Andromède," January, 1650; "Nicomède," January—February, 1651.

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DEEDS, NOT YEARS.

Bartlett, in his 'Familiar Quotations,' ninth edition, p. 443, has collected several literary variations on the above theme. I quote:

"A life spent worthily should be measured by a nobler line,—by deeds, not years,"
[Sheridan]: 'Pizarro,' Act iv, Sc. 1.

" He who grown aged in this world of woe,
In deeds, not years, piercing the depths of life,
So that no wonder waits him."
BYRON: 'Childe, Harold,' canto iii, stanza 5.

"We live in deeds, not years; in thoughts, not breaths." BAILEY: 'Festus. A Country Town.'

" Who well lives, long lives; for this age of ours
Should not be numbered by years, daies, and hours."
DU BARTAS: "Days and Weekes.' Fourth Day. Book II.

With the foregoing, however, should be ranked Ben Jonson, who, twice at least, has given utterance to the same thought, once sententiously and once amply. The shorter and earlier is in 'Catiline' (1611), Act 3, Scene 1:

The vicious count their years, virtuous their acts.

The longer and later is in the 'Ode on the Death of Sir H. Morison,' (1629.) Here the sentiment is finely expanded:

For what is life, if measured by the space,
Not by the act?
Or masked man, if valued by his face,
Above his fact?
Here's one outlived his peers,
And told forth fourscore years:
He vexed time, and busied the whole state:
Troubled both foes and friends;
But ever to no ends:
What did this stirrer but die late?
How well at twenty he had fallen or stood!
For three of his fourscore he did no good.

. . . . . .

Go now, and tell our days summed up with fears,
And make them years;
Produce thy mass of miseries on the stage,
To swell thine age:
Repeat of things a throng,
To shew thou hast been long,
Not lived; for life doth her great actions spell
By what was done and wrought
In season, and so brought
To light: her measures are, how well
Each syllabe answered, and was formed how fair;
These make the lines of life, and that's her air!

It is not growing like a tree
In bulk, doth make man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sear:
A lily of a day
Is fairer far in May,
Although it fall and die that night;
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measures life may perfect be.

Jonson may perhaps have owed the suggestion to Du Bartas; but he is more likely to have found it somewhere in the ancients.

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OLD GERMANIC LIFE IN THE ANGLO-SAXON

'WANDERER' AND 'SEAFARER.'*

EACH of these two poems, which have been ascribed to Cynewulf, is interesting from the point of view with which this article is concerned, and, as they both give us pictures of a wandering life and show a certain similarity of scene and plan, it will be altogether fitting to consider them together. The 'Wanderer,' with the exception of a half-dozen verses at the beginning and as many at the close, is heathen to the core and shows almost no trace of Christian influence, and the same may be said of the first half of the 'Seafarer.' The second half of the latter poem is, as has been long recognized, a later addition which is imbued with the Christian spirit.

In the 'Wanderer' the Norn, Wyrd, appears as a vigorous personality. She is spoken of as the far-famed Wyrd, *wyrd seo mære* (W. 100), who snatched the earls away from the joys of this life. The wearied mind of man cannot withstand her (W. 15), and it is her decrees that change all the world beneath the heavens (W. 107). Even in that portion of the 'Seafarer' which is thoroughly Christian, God seems to be identified with Wyrd (S. 115 f.)

Wyrd biþ swiðre,
meotud meahtigra þonne ænges monnses
gehygd.

The words (S. 78 ff.)

his lof sippan lifge mid englum
awa to ealdre, ecan lifes blæd,
dream mid dugeþum!

seem to me to have at their root the old heathen conception of Walhalla, where the brave man should after death enjoy, together with troops of congenial companions, pleasures similar to, but infinitely greater than those afforded by the mead-hall on earth.

*The text followed is that of Grein-Wülker.

When the fortresses are called *eald enta ġeweorc* (W. 87), we see how vivid the popular belief still is that there had been a time when giants lived and toiled upon the earth. The superhuman beings had left these time-worn structures as monuments of their industry.

The attitude of the Anglo-Saxon towards the phenomena of nature was not entirely separate from his religious life. That past was not far distant in which he had seen in them the movements of the gods themselves. He still passed a great part of his time in the open air, and was still deeply impressed by the sight of such things as the rising of the sun, the coming on of night, and the changes of the seasons. The beginning of spring is poetically described in the 'Seafarer': The groves bloom; the towns grow fair; the fields become beautiful; the earth is quickened (S. 48–49). The cuckoo, the watchman of summer, sings (S. 53–54). Darkness, which the Teutons hated as much as they loved light, plays a prominent part in their poetry. Night's shadow darkens *nipeð nihtscua* (W. 104, S. 31), and time disappears under night's helmet *nihthelm* (W. 96). The background of each of our poems is a northern region, where the hoary wolf *se hara wulf* (W. 82) slays a man now and then, and where storms rage and the winter is exceedingly severe. More than one winter scene is described. Storms beat these rocks; the driving snow-drift, winter's terror binds the earth, when it cometh wan, night's shadow darkens, sends from the north fierce hailstorms as an annoyance to men

W. 101 ff.

þas stanhleoþu stormas cnyssað;
hrið hreosende, hruse bindeð
wintres woma, þonne won cymeð,
nipeð nihtscua, norþan onsendeð
hreo hæġlfare hæleþum on andan.

Night's shadow darkened, it snowed from the north, frost bound the land, hail fell upon the earth, the coldest of grains

S. 31 ff.

Nap nihtscua, norþan sniwde,
hrim hrusan bond, hæġl feol on eorþan,
corna caldast.

A large portion of both poems is devoted to descriptions of the sea and of wanderings on its bosom. The student of Anglo-Saxon poetry will not be surprised at the large number of synonyms for *sea*. We find *sæ* (W. 4, S. 14,18), *heanne holm* (W. 82), *hean streamas* (S. 34), *wæġ* (S. 19), *fealwe weġas* (W. 46), *flodwegas* (S. 52), *laġu* (S. 47), *holma ġelaġu* (S. 64), *laġulade* (W. 3), *brimlade* (S. 30), *mereflod* (S. 59), *hwælweġ* (S. 63), *hwæles epel* (S. 60), *waþema ġebind* (W. 24, 57), *yða ġewealc* (S. 46), *atolypa ġewealc* (S. 6), *sealtypa ġelac* (S. 35). As names for ships and parts of ships we have *fuġel* (W. 81), *ceol* (S. 5), *nacan stefnan* (S. 7). *hreran mid hondum hrimcealde sæ* (W. 4) is a poetical expression meaning *to ow*. We have several descriptions of the wintry sea. Such epithets are applied to it as *hrimceald* (W. 4), *isceald* (S. 14, 19). The wanderer on the sea is *winter-ceariġ* (W. 24) and hung about with icicles *bihongen hrimġicelum* (S. 17), while the hail flies in showers (S. 17). The friendless man sees before him the fallow waves, sees sea-fowls bathe and spread their wings, sees rime and snow fall mingled with hail

W. 46 ff.

ġesihð him biforan fealwe weġas,
baþian brimfuglas, brædan feþra,
hreosan hrim and snaw hagle ġemenġed.

The seafarer says: I heard naught but the sea roaring, the ice-cold flood, and sometimes the swan's song; I made the gannet's cry my joy, and the seal's cry instead of the laughter of men, the singing sea-mew instead of mead-drinking. Storms lashed the rocky cliffs, the icy-feathered ocean-tern answered them; the eagle screamed that very often

S. 18 ff.

þær ic ne ġehyrde butan hlimman sæ,
iscaldne wæġ, hwilum ylfete songe:
dyde ic me to ġomene ġanetes hleopor
and huilpan swęġ fore hleahtor wera,
mæw singende fore medodrince.
Stormas þær stanclifu beotan, þær him stearn oncwæð
isiġfeþera: ful oft þæt earn bizeal
uriġfeþra.

Both poems contain vivid pictures of the dangers and discomforts that beset those who wander on the sea during winter. The seafarer has known in his ship many seats of sorrow. At night he has often had to endure

lonely watchings at the vessel's prow, when it was in danger of being dashed to pieces against the cliffs. The cold has fettered the limbs of the sea-weary one, and hunger has almost overcome him (S. 5–12). But notwithstanding the discouraging words with which the old sailor paints these perils and woes, the young man feels that intense longing for the sea which is so deeply rooted in the Germanic nature. His soul is constantly impelling him to seek foreign shores (S. 36–38). There are no ties strong enough to bind a hero to the life on land; he is mad with love of the sea and always yearning for it (S. 39–43). The music of the harp, the receiving of rings, the love of woman—all this and everything else he forgets in thinking of the sea (S. 44–47). While the young sailor is ashore, his mind leaves his body in order to wander about over the ocean, and then returning forces the body to accompany it on a like journey (S. 58–66). In short, no language could be stronger than that in which this characteristic passion is described.

There was something that the Anglo-Saxon dreaded far more than the hardships of the wintry ocean. It was the separation from home and loved ones. No punishment could have seemed worse to him. Both the wanderer and the seafarer speak of the dark days when they were exiles, deprived of home *eðle bidæled* (W. 20), far from free kinsmen *freomæzum feor* (W. 21), bereft of his dear relatives *winemæzum bidroren* (S. 16). No protecting kinsman *hleomæz* (S. 25) was there to comfort the seafarer's poor soul, and the wanderer too was friendless *freondleas* (W. 28). In such lonely moments the remembrance of one's kinsmen flits across one's mind, and they are greeted with joy, just as if they were actually present; but one soon finds that one is embracing but the shadow of the past (W. 51–55).

The feeling of the vassal towards his lord is of the tenderest kind. Most of the designations of the lord are very expressive, as *zoldwine* (W. 22, 35), *zoldziefa* (S. 83), *sinces brylla* (W. 25), *maþþumzifa* (W. 92), *winedryhten* (W. 37), and the frequent allusions to *wunden zold* (W. 32), *sincþeze* (W. 34), *hringþeze* (S. 44), *ziefstol* (W. 44), attest his liberality. After the veil of the earth had wrapped his gold-friend, the wanderer sought in sorrow the hall of a dispenser of treasure who in the mead-hall might he acquainted with love, or console the friendless one, pleasure him with joys (W. 22–29). He remembers the hall, the heroes, and the treasure-taking, how in his youth his gold-friend accustomed him to entertainment (W. 34–36). In case such a man must long forego the wise redes of his dear lord, he seems to himself, when sorrow and sleep together overcome him, to embrace and kiss his lord, and lay his hands and head on the latter's knees, as in the days of yore when he stood before the gift-seat. But his grief is more poignant than ever when he awakes and finds that it was only a dream (W. 37–50).

The banqueting-hall *sele* (W. 25, 34), *medoheall* (W. 27), *winsæl* (W. 78), so dear to the Germanic heart, is often mentioned. Connected with this life in the mead-hall are the *bune* (W. 94), *symbla zesetu* (W. 93), *medodrinc* (S. 22), *burzwara breahtmas* (W. 86). The mention of the harp *hearpe* (S. 44), which was passed round the circle to him whose turn it was to sing, reminds us of Beda's story of Cædmon. The joy of this life of conviviality is expressed by *dream* (W. 79, S. 86), *seledreamas* (W. 93).

The wall of a certain dismantled fortress is described as wondrously high and spotted with carven snakes *wyrmlicum fah* (W. 98).

In the 'Seafarer' there is an allusion to the old custom of burning dead bodies upon the funeral pile (S. 114).

Both of the poems that now claim our attention are bathed in the sad light of fatalism. It is impossible for man to withstand the Wyrd (W. 15,107,S. 115-116) during this dark life *þis deorce lif* (W. 89). Everything comes into being but to perish. "Das ist das Loos des Schönen auf der Erde." The glory of liege lords and vassals vanishes, and their proud fortresses lie in ruins. Life is sad at best, hut, nevertheless, one must strive to live like a man. One must keep one's sorrow locked within the breast, and let moderation and fidelity be the guiding star of one's existence. Then one will be spoken well of after

death by the comrades who survive and by those who come after them—a thing that the Teuton most eagerly desired.

There is scarcely an allusion to war-life in the 'Seafarer.' *duguð* occurs twice (S. 80,86), and *ecghete* (S. 70) sword-hate is a word used to mean war—one of the three ways in which death comes to man. Such expressions as *wiz* (W. 80), *wiza* (W. 67), *byrnwiza* (W. 94), *modge maguþegnas* (W. 62), *duguð* (W.79,97), *collenferð* (W. 71), *gielp* (W. 69), tend to give the 'Wanderer' a more warlike coloring. The exile is mindful of cruel slaughters, of the downfall of dear kinsmen *wraþra wælsleahta, winemæga hryre* (W. 7). All of the brave troop fell heroically before the rampart *duguð eal gecrong wlonc bi wealle* (W. 79-80). The strength of ashen spears snatched away the earls, weapons greedy of slaughter, the far-famed Wyrd

W. 99 f.
eorlas fornoman asca þryþe,
wæpen wælgifru, wyrd seo mære.

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THE VIVACITIES OF MR. GOSSE.

There is a certain emancipated school of artists who, casting off the yoke of ancient tradition, have risen to a higher conception of the object and aims of art. The supreme duty of the artist is not, we are told, to represent things as they are or as they would be, but to convey to the spectator the impression they produce on him who beheld or conceived them. Object that the lady's hair cannot be that impossible purple, or that this outline or attitude is not reconcilable with human anatomy, and the answer is that the artist is not a photographer, and his business is not to record facts, but his own impressions. A view which lifts plastic art to that transcendent sphere where music has hitherto dwelt alone.

While some of our literary critics of late years have carried into their art the methods of the exacter sciences, and by their formulæ can precipitate Dekker or Rowley from the most complex solution, or trace the curve of Massinger through five intricate acts, others, impatient of statistical criticism, have sought refuge in the enchanted castle of the impressionists. Among these Mr. Gosse, who is nothing if not entertaining, has given the world at various times his impressions of a considerable number of writers, especially of the sixteenth and seventeenth centuries, in a tone of airy lightness and joyous irresponsibility that reminds one of an emancipated Ariel sipping the blossoms that hang on the bough.

Mr. Gosse's last work is devoted to his impressions of the Jacobean poets. But at the very outset, perhaps as a concession to our Philistinism, he makes what we venture to think an unfortunate mistake—he attempts to define. Had he been content with telling us whom he classed as Jacobean poets and whom as Elizabethan, he would have kept on safe ground; but he somewhat rashly proceeds to lay down criteria by which we may draw the distinction ourselves. Of course the ordinary reader is likely to share the ordinary view, that the Jacobean poet is one who flourished, or tried to flourish, in the reign of King James; but Mr. Gosse hastens to guard us against this error. He does not deny that there were Jacobeans in James's time; but that is not the point at all. It is not a question of date but characteristics. There are certain qualities of the writing that make a writer an Elizabethan or Jacobean, whatever year he wrote in; and these qualities he proceeds to formulate. In the first place the Jacobeans had lost "the clear morning note, the sincerity, the coolness and sober sweetness" of their predecessors. We could use this test more satisfactorily if we were but sure what these are; and our perplexity is increased when the critic comes to apply his own criteria. For example, in Fletcher's 'Faithful Shepherdess,' beginning—

> "See the day begins to break,
> And the light shoots like a streak
> Of subtle fire; the wind blows cold,
> And the morning doth unfold"—

one would think if anywhere, "the clear morning note" was heard; but it appears we are wrong, for Fletcher is cited as "characteristically" Jacobean. The "decline of lyrical gift" is another criterion, and he hastens to

anticipate obvious objections by assuring us that the writers whose names are on our lips are really "belated Elizabethans."

Again we are told that the Jacobeans are conscious and artificial, the Elizabethans natural and unaffected; but should anyone mention Lyly and Buckhurst, he is answered that these were Jacobeans by anticipation, and so was Davies, who, though all his poetry was written under Elizabeth, has "hardly a trace of Elizabethan qualities." Furthermore "no true Jacobean was a great translator;" and anticipating the caviller who will point to Gorges' 'Lucan,' published in 1614, he replies—not as we should have expected, that it is not a great translation, or that this is another belated Elizabethan, but—that it "was, in all probability, written twenty years earlier." If we ask for proof, the answer is obvious: because no Jacobean was a great translator. By a similar syllogism we can prove Mr. Gosse a German, if he will concede the major premiss: none but Germans are profound and accurate critics.

But when, forgetting his principle, Mr. Gosse ventures on a date, the consequences are sometimes disastrous. "Bohemia lost its seaports, the realms of the Fairy Queen disappeared when James came to the throne." Now Bohemia acquired a sea-port for the first and only time in history, in 1611. And as for the fairy element in poetry (for Spenser's allegoric romance is out of the question) has he forgotten Jonson, Drayton, Browne and Herrick? But for the 'Midsummer Night's Dream' we might almost say that the fairies did not come into English poetry until James came to the throne. Once more he helps us in our perplexity: the test whereby we shall know a Jacobean is "passion, depth of thought, literary cleverness, and a closer pertinence to passing events." In brief Jacobeanism is when a man is being whereby 'a may be thought to be a Jacobean; which is an excellent thing.

But our present object is not to review Mr. Gosse's very readable 'Jacobean Poets,' but to call attention to his vivacious way of treating the reader to little agreeable suprises, presenting things in a new light, or with some fresh and unexpected turn. When he cites a familiar phrase of Keats in the new guise of "perilous seas forlorn;" or refers to the prosaic, but eminently respectable Stapylton as "an apparently lunatic person;" or enriches the language with a new verb—"the bold Icelanders who went *a-viking*"—we are kept in a state of agreeable wonder as to what is to come next. When he informs us that in a certain scene "Etheredge introduces a velvet coat, a flageolet, a pair of bands, with touches that reminds one of Metzu," whereas no one of these articles is "introduced" at all, but merely mentioned without "touches" of any sort; or when he tells us that "Sir Nicholas Cully rides to visit the widow on a tavern-boy's back," while in the text he only "enters, kicking a tavern-boy before him," we enjoy the picturesque vivacity that can add a sparkle even to Etheredge. That lively comedy 'She Would if She Could' undoubtedly deserved to succeed on its first presentation, and so Mr. Gosse evidently thinks, for he tells us "the grateful town accepted it with enthusiasm;" but as matter of fact it failed on its first performance, as we know from Pepys and Shadwell, and Etheredge, in high dudgeon, stopped writing for seven or eight years.

But it is perhaps in his study of Herrick that we meet with the most piquant of these little surprises. We are told that Jonson's 'Oberon,' "contains the germs of many of Herrick's most fantastic fairy-fancies," and set the latter poet "dreaming about the misty land where elves sit eating butterflies' legs around little mushroom tables." There is nothing the least like this in 'Oberon,' nor is any kind of fairy diet mentioned. In fact, 'Oberon' is hardly a fairy masque at all, in the sense here implied, nor can we discover a single germ in it; and if Herrick was indebted to anyone, it was most likely to Drayton, or to Browne, who has a fairy feast of most ingenious fancy. Again "Herrick writes of Fletcher thirty years later as though he had known him slightly, and speaks of the power of the 'Maid's Tragedy' to make 'young men swoon,' as though he had seen it at the first performance." It is quite likely that Herrick may have known Fletcher, but there is no intimation of the sort in the lines in question. He is

hailing the appearance of the collected edition of the plays of Beaumont and Fletcher (1647), and his words are,—

> "Here [are] melting numbers, words of power to move
> Young men to swoone, and maids to dye for love"—

—evidently not referring to an incident connected with any particular representation, but to the pathos and tenderness throughout the volume. Of course the concrete way of putting it is much more sprightly.

It is, from one point of view, a disadvantage of impressionist criticism that it is apt to give undue weight to whatever corroborates the critic's impression, and to draw conclusions less from carefully weighed evidence than from a conviction of the general fitness of things. What Bacon calls the Idols of the Cave are the impressionist critic's Lares and Penates. Mr. Gosse, whose impression of Herrick is that he is "a callous-souled old pagan," is perhaps too ready to judge him by his coarser and looser pieces, "writ in his wild unhallowed times." It is fair to hold the poet responsible for these, for if he wrote them as a layman, he was in holy orders when he published them; but not fair to judge his whole life by them. As for Anthea, Perilla, and other *amourettes*, they are evidently imaginary mistresses, after the fashion of the time, like the twenty, from Margarita to Heleonora, chronicled by Cowley, who never made love to a woman in his life. While Mr. Gosse dismisses these to the asphodel meadows wherein wander the phantoms of the Florimels and Amorets and other dream-ladies of poets' brains, he insists on the substantiality of Julia, who it seems was not only a very real but a very naughty young woman. She "ruled the poet's youth," she "bore him a daughter," and probably "died or passed away before Herrick left Cambridge." Now Julia's moral character does not concern us, but Herrick's does; and we cannot dismiss the matter in this easy way. If Julia was a real person and the poet's mistress, these illicit relations must have continued after he was in holy orders, and indeed till near the close of his life, for in several of the pieces addressed to her Herrick speaks of himself as an old man nearing the tomb, and asks Julia to go with him to choose his burial-place. But he left Cambridge when he was only nineteen years old, and consequently was still a youth when, according to Mr. Gosse, the connection with Julia came to an end. We must not take only the facts that suit our theory and ignore the others. If, as Mr. Gosse insists, the personal note of these poems proves the reality of Julia, we must give equal weight to it wherever it occurs. We must not ignore the poem in which he tells her that he must go to celebrate divine service, nor that written in honor of her "churching," (a service of thanksgiving after recovery from childbirth) in which she is spoken of as a chaste and beloved wife. But "she bore him a daughter," says Mr. Gosse. Did she? The sole ground for this assertion consists in the fact that in the Ashmole MSS. there is a poem of no great merit entitled "Mr. Hericke his daughter's dowry," the dowry being virtue, modesty, neatness, good temper, and so forth. If we admit this evidence of a daughter, we have still stronger proof of a wife, for in *Hesperides* there is "Mr. Herrick's charge to his wife," not to mention a reference in another place to his "old wife" and his "young *Iulus*;" an obvious allusion, emphasized by italics, but ignored by Mr. Gosse, who is quite sure that Herrick never married. There seems no reason why these poems should not stand or fall together; and it strikes us that the critic deals rather hard measure to the poet when in his zeal to prove him a sensual pagan, he accepts only what suits that uncharitable purpose—accepts the daughter but denies the wife.

That Herrick was susceptible to female beanty, no one disputes; and that he may have had special ladies in his mind when he sang Anthea, Perenna, and the rest, is not unlikely; but that there was any one woman to whom he was bound by close and tender ties, I see no ground for asserting; far less, if less be possible, that his relations with her were illicit and degrading. Herrick himself more than once assures us that though his verses were sometimes free, his life was chaste; that he lived in the fear of God and hope of heaven; and I for one, see no reason, in the lack of positive evidence, to disbelieve him.

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THE METER OF "EVANGELINE."

ALTHOUGH the English hexameter is accentual instead of quantitative, the same tests may be applied to it as to the classical hexameter. Similarity of results would not show the identity of the two kinds of hexameter, but simply that there has been a careful construction of the English hexameter, subject to the laws of English accent. In the matter of the metrical pauses the same rules will not apply as exactly as in the Latin, since many of the short words are enclitics or proclitics and the separate English printed words do not exactly correspond to the group of sounds which are treated as a single word in pronunciation. Bearing this in mind we may apply to "Evangeline" the three tests by which the classical hexameter is usually judged.

These are:

I. The relative proportion of dactyls and spondees.

II. The ending of the lines.

III. The caesural pauses.

I. DACTYLS AND SPONDEES.

In the entire poem (1399 lines), there are six spondaic lines: 498, 622, 812, 953, 1106, 1219. This number might be reduced by an unusual pronunciation of *ambrosial* in line 498,

"Threw the long shadows of trees o'er the broad ambrosial meadows."

All the other spondaic lines have a dactyl in the fourth foot and so do not seem heavy on account of the spondee in the fifth. This may be illustrated by line 1106,

"Into this land at the base of the Ozark mountains."

In the entire poem, in the first four feet, there are 58.8% per cent of dactyls. The per cent for the different feet is as follows:

1. 78.485%
2. 54.390%
3. 48.106%
4. 54.605%

This shows a decided preference for a dactylic beginning, with an almost equal number of dactyls in the second and fourth feet, and a predominance of the spondees in the third. In these four feet, there are sixteen combinations of the dactyls and spondees, though the different combinations do not occur with the same frequency. The proportion of each is as follows:

dddd	12.866	
.....	Total	12.866
ddds	8.292	
ddsd	9.435	
dsdd	10.579	
sddd	4.575	
.....	Total	32.881
ddss	8.292	
dssd	10.222	
ssdd	1.358	
dsds	8.720	
sdsd	4.145	
sdds	3.073	
.....	Total	35.810
dsss	10.079	
sdss	3.646	
ssds	2.430	
sssd	1.430	
.....	Total	17.585
ssss	.858	
.....	Total	.858

II. THE ENDING OF LINES.

As in the case of many a trite piece of weighty weather-wisdom, based upon a single observance, a line of Horace, A. P. 139,

"Parturient montes, nascetur ridiculus mus,"

has given rise to the statement in reference to the humorous effect of a monosyllable at the end of a dactylic hexameter line. As the monosyllables in Latin form a small part of all the words used, we would not expect many of them even at the end of a line of prose in a Teubner text. When we consider that most of the monosyllables in Latin are prepositions, conjunctions, and interjections, it is easy to explain the fewness of the monosyllabic endings in the works of Vergil, and the greater frequency in the Satires of Horace, which, from the conversational element, required a line of greater flexibility. In "Evangeline," as there is a very large number of run-on lines, monosyllables occur about as frequently at the end of the line as elsewhere. The only limitation is the necessities of the meter which preclude the use of certain combinations that would not furnish the proper successions of accents. Repre-

senting monosyllables, dissyllables, etc., by their initial letters the combinations mdmm and mtm are not used, as the one would cause a dissyllable to lose its accent between two monosyllables, and the other a trisyllable to be accented on the ultima. The table shows the number of the different endings:

M.	10.58%
D.	72.05%
T.	15.87%
Q.	1.14%
P.	.36%

This shows a decided preference for dissylabic endings, but as the last two feet are of a fixed type, it seems, that the words forming them ought to be considered together and not simply the word ending the line. The per cent of the different combinations is as follows:

mmmmm	1.72%	
.....	Total	1.72%
mmmd	33.31%	
mmdm	1.21%	
dmmm	1.93%	
.....	Total	36.45%
mdd	.57%	
dmd	17.80%	
ddm	3.29%	
....	Total	21.66%
mmt	6.65%	
tmm	.43%	
....	Total	7.08%
dt	7.72%	
td	11.44%	
.....	Total	19.16%
mq	1.07%	
dd	.29%	
mmd	.07%	
p	.36%	
.....	Total	1.79%
		87.76%

This shows that the combinations of 3m d are the most numerous, followed by m 2d and d t. Four of the spondaic lines end in two dissyllables, while one (1219) has two monosyllables in the fifth foot,

"It is the compass-flower that the finger of God has planted."

The five pentasyllabic endings are the following: *Atchafalaya* (807, 937), *Louisiana* (707,862), and *reverberations* (1360). Among the other combinations not freely used are tmm (227, 580, 645, 682, 1227, 1229), and mdd (23, 142, 196, 463 668, 851, 1056, 1374). In the latter a dissyllabic preposition forms the latter part of the dactyl in the fifth foot, e. g. line 23:

"Giving the village its name and pasture to flocks without number."

Two other lines, 203

"Darted his own huge shadow, and vanished away into darkness,"

and 1363

"'Gabriel! O my beloved!' and died away into silence,"

have the last syllable of *away* as the first syllable of the fifth foot.

In the remaining 12.14% of the lines, a word belongs partly to the fourth and partly to the fifth foot, the most common endings being qd, tmd, dmmd, and tmmm.

III. Caesural Pauses.

It is impossible to treat this part of the subject with the same degree of exactness as the other parts, since the pauses made are in many cases the result of individual preference. Only the most prominent features will be presented. Those most frequently occuring are the following:

Principal Caesura m3	66.8%
f3	12.6%
m2 and m4	10.4%
m3 and B, D.	4.2%

The pauses in the remaining lines are variously distributed and but few of each kind are found. As 88 per cent of the lines end a word with the fourth foot, the number of bucolic diaereses is very large, but only 227 end with words which may not be considered as enclitics or proclitics. Most of the 227 lines have a dissyllabic or trisyllabic adjective in the fourth foot and there is no pause. There remain 69 which may be considered as proper diaereses,—59 with m3 caesura, 10 with m2, f3 or the two combined, as 355.

"Rose the guests and departed; and silence reigned in the household."

A feminine caesura in the fourth foot is by no means rare as there are 42 occurrences, e.g. 116,

"Who was a mighty man in the village, and honored of all men."

The first part of the line may have a pause in different places—e. g.

(54) "Fear, that reigns with the tyrant, and envy, the vice of republics."
(302) "Triumphs; and well I remember a story, that often consoled me,"
(384) "Where the ships, with their wavering shadows, were riding at anchor."
(1248) "Leaving behind it, broader and deeper, the gloom and the shadow."

It will be interesting to compare the position of the caesural and grammatical pauses and see to what extent they do not coincide. The latter occur in all parts of the line but generally are caesural, only 106 out of 1351 not coinciding. Some of the lines are strengthened by the non-coincidence of the two pauses, e. g.

(673) "Friendless, homeless, hopeless, they wandered from city to city."
(1207) "Slowly, slowly, slowly the days succeeded each other,"—
(1221) "Over the sea-like, pathless, limitless waste of the desert."

Line 501 has five pauses,

"Charity, meekness, love, and hope, and forgiveness, and patience."

Eight have 4 pauses; 52 have 3; 236 have 2; 686 have 1, and 416 are without a grammatical pause. There is but one case of a pause at the end of the fifth foot, 709

"Are there not other youths as fair as Gabriel! others—'

At the end of the fourth foot after a dactyl there are 11, the preceding word being a tri- or dissyllable in all except 1366 and 706,

"'Gabriel Lajeunesse!' said other; 'Oh, yes! we have seen him.'"

In twelve lines, the fourth foot is a spondee followed by a pause preceded by a dis- or trisyllable in all except lines 218

"Thus as they sat, there were footsteps heard, and, suddenly lifted—"

and 703.

"'Gabriel Lajeunesse!' they said; 'Oh, yes! we have seen him.'"

There are only three pauses at the end of the third syllable of the third foot.

(748) "Men and women and children, who, guided by hope or by hearsay—"
(1065) "'Farewell' answered the maiden, and, smiling with Basil descended."
(1366) "Village, and mountain, and woodlands, and, walking under their shadow.—"

Of the 145 pauses at the end of the second syllable of the third foot, all but 23 are caesural. Two of the latter (130, 1221) have the pause at the end of a dissyllable. The remainder have a monosyllable, preceded and followed by a pause, at the end of the foot, e.g.

(223) "'Welcome, Basil, my friend! Come, take thy place on the settle.'"
(557) "Tears then filled her eyes, and, eagerly running to meet him,—"
(1284) "So was her love diffused, but, like to some odorous spices.—"

At the end of the third syllable of the second foot there is but one pause, 605,

"'*Benedicite!*' murmured the priest, in tones of compassion."

Of the 38 at the end of the second syllable of the second foot, 9 are not caesural, and all, excepting line 1248, have the pause after a dissyllable. e. g. 727.

"Purified, strengthened, perfected, and rendered more worthy of heaven."

The pauses at the end of dactyls in the first foot, 16 in number, are at the end of trisyllables, except in the lines of 466, 1102 and 1160 in which three monosyllables begin the line. At the end of the second syllable there are 60 pauses, 33 of which are caesural. Twenty-one of these are after dissyllables and 12 after two monosyllables. After the first syllable there are 85 pauses in the first foot, 89 in the second, 551 in the third, 174 in the fourth, 80 in the fifth, and 1 in the sixth, 270,

"Shocks of yellow hair, like the silken floss of the malze, hung—"

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THE AGE OF LOUIS XIV.

Ever since the time when Voltaire wrote his 'Siècle de Louis XIV' this subject has been receiving the attention of writers both more and less eminent. The demand of modern criticism that a writer should be explained from his surroundings, and presented in his relations to what preceded him,—this demand is now so generally recognized that we need no longer quote Voltaire in illustration of this fact.

By a sort of unconscious hero-worship, it has been customary to associate the great literary names of the seventeenth century with the

name of the monarch who was the most conspicuous, though by no means the greatest, figure in that age of remarkable men. The impression has been produced that it was, somehow, on account of the reign of this monarch that the great writers and artists of the period were evoked out of nothingness.

A consideration of the birth-years of the majority of these men must dispel this impression. The most favorable example for the popular theory is that of Racine, who was one year younger than Louis XIV, and who enjoyed more than perhaps any other of the great writers of the time the direct patronage of this King. It is clear, however, that during the formative period of Racine's intellect, the poet could not have been much influenced by the reign of a monarch who at first differed in nothing from his predecessors, and moreover felt too inexperienced as yet to take the management of affairs from the hands of the ministers, given him by his mother. Later on when Louis XIV patronized Racine, it was done on the condition that the poet should *stop writing dramas* in order to give his entire time to recording the doings of the King; or as a recent writer, Paul Albert puts it:* "On croit rehausser la gloire de Racine en le transformant en plat panégyriste du roi." He was ennobled and called to the court, on the condition that he would renounce the theatre forever. "He received the order to give up all," writes Madame de Sévigné. "Racine," exclaims Madame de La Fayette, "Racine, whom they have drawn away from poetry wherein he was inimitable, in order to make of him, for his own misfortune and the misfortune of those who have a taste for the theatre, a very imitable historian."

The King was born in 1638. In the years before 1660 his influence on literature could have amounted to but very little, because up to that time he was still under the watchful eyes of his mother, Anne of Austria, and his main business was to elude her watchfulness, while he followed the promptings of his unbridled passion for women. Not until 1663 did he authorize Colbert to make out a list of distinguished men to whom pensions should be given.

* Paul Albert, 'La Litérature française au XVII me siècle.

But in 1663 Corneille was already fifty-seven years old. Descartes had been dead thirteen years; Molière and La Fontaine were forty-two; Bossuet, thirty-six, La Rochefoucauld fifty years old! The King's barbarous persecution of Jansenism leaves, of course, Pascal entirely out of the account; and Pascal would have been forty in 1663, had he not died two years before. But these are the chief glories of the age called that of Louis XIV! The skillful pen of Voltaire has placed all these to the credit of this king, and the illusion is even now powerful with many who lay claim to critical acumen.

It has been shown that even the relation of Louis XIV to Molière was not what has been commonly believed for so long a time. Molière was simply made use of in order to provide entertainments for the frivolous court, often at merely twenty-four hours' notice. By doing this sort of superficial and, for a man of his genius, often contemptible work, he purchased the liberty of giving the world those productions on which his glory chiefly rests: 'Le Misanthrope,' 'Le Tartuffe,' 'L'Avare,' 'Les Femmes savantes.'

The King took little interest in these, and he never understood the real greatness of Molière. It is utterly unthinkable that the poet owed any of his great inspirations to the influence of the court. He was great in spite of that influence, not on account of it.

Molière's company received a pension from the King, but it is significant that a pension twice as great was given to the Italian company with which Molière had nothing to do. Nisard in his History of Literature has made much of a legendary meeting at dinner between the King and Molière, when the King is said to have handed to the poet the wing of a chicken. Unfortunately, it is now pretty well established that this anecdote dates from the year 1824, when it appeared for the first time in the memoirs of Madame de Campan, who relates it as a family tradition. No critical student of the times of Louis XIV ought to have attached any belief to such a story. Louis was a great king in little things, and he surpassed all kings in the matter of the most rigid ceremonial.

That the King occasionally protected his entertaining servant, who knew so well how to furnish amusement for the court full of hand-

some ladies and noble youth, from the attacks of jealous courtiers, or zealous priests, was but natural. And yet Molière had to petition for years before the King gave permission that 'Tartuffe' might be played.

The facts stated show the mistake of Voltaire and his followers. Louis XIV was not the enlightened friend and Mæcenas of literature, as hitherto so often represented: he loved splendor, pleasures of the senses in the lowest sense of the term, military vainglory and the stateliness of an elaborate ceremonial adapted to the most trivial details.

With unreasoning anger and simply following the impulse he had received from his Jesuit advisers, he pursued Jansenism, that mild form of moral Protestantism which the Catholic religion seemed, at least for a brief time, to be able to tolerate. Later he gave way entirely to narrow bigotry, and to the ruthless persecution of the last remnant of Protestantism when the revocation of the Edict of Nantes had again opened the question of civil war. The Protestants were too few in number, though they represented the most industrious part of the population; therefore resistance was useless, and the only defense was emigration. Abominable wars, carried on in the face of every principle of international law and common honesty, finally reduced the kingdom to the verge of bankruptcy. The terrible defeats of the French armies at Blenheim, Turin, Ramillies, and Malplaquet more than offset the questionable glory obtained in earlier years by the hosts led by Condé and Turenne; and the close of the reign of this King who had given himself the by-name "Soleil," showed an impoverished country, and a loss of one third of its population.

That group of great writers which has given so much brilliancy to the reign of Louis XIV, was the outcome not of the reign of this king, but of certain pre-existing conditions. With Louis XIV the royal influence attained its greatest power, but reached a point whence it rapidly declined; yet the literature of the eighteenth century cannot be understood without a knowledge of the age of Louis XIV, and in this respect, the latter is of very great importance. Louis XV only emphasized all that was weak and wicked in the reign and system of his predecessor, so that a reaction was inevitable. Louis XIV explains not only Louis XV, but also Rousseau and the French revolution.

But while the facts here stated are true and may be proven by the inspection of records now open to any one, it would be wrong to overlook certain other facts of the reign of this monarch which explain, in connection with events of the reign of Louis XIII, the exceptional preponderance of French literature in the seventeenth and eighteenth centuries. The modern literature of Germany did not really come to the front until the last decade of the eighteenth century, and the other European literatures seemed to live rather on their past glory, that to exert themselves in a struggle for superiority.

After Milton's death English literature can boast of no great poet until we reach Burns and Byron, the contemporaries of Schiller and Goethe, as well as of Alfieri. French literature kept its ascendancy for almost a century and a half. It needed the horrors of the wars of the First Republic, followed by the still greater horrors of those of the First Napoleon, to reduce French literature to a subordinate position, from which it did not recover until Lamartine, De Musset and Victor Hugo had reached man's estate.

What were the causes of that long period of preponderance?, we may naturally ask.

I believe that these causes are largely to be found in the two great facts of the centralization of power in the capital, and the consolidation of the whole country itself.

Except during the period of the English wars, France has been allowed to build up its government without interference from without. Even when she has encroached on her neighbor's territory, she has rarely been much molested in the conquests thus made. The reasons for this must be found in the excellent natural boundaries of France itself, and in the weakness of her neighbors, Germany and Italy. Both of these latter countries were in a process of disintegration, while France was adding stone after stone to her national edifice. The Reformation had divided all Germany into two hostile camps; but the Protestant party was too strong to be crushed by the Catholic power, as it was in France. Saint Bartholomew's Eve

was for France an extraordinary political measure, and political measures likewise of great importance were the wars of Richelieu, which ended in the downfall of the Huguenot power. The skill of Mazarin had succeeded in inserting in the treaty of peace made at the end of the Thirty Years' War, a clause which declared every petty German prince to be a European sovereign. This practically destroyed the Empire, which henceforth could count only on the *voluntary* support of its princes. The Turks and Hungarians at one end of the Empire and the French at the other, made self-preservation a difficult matter, and hence there could be no thought of consolidation. Now all this was different in France. A civil war had been made impossible, thanks to the energetic measures of the King in expunging Protestantism. Province after province was incorporated, and the capital reaped the benefit of every extension of power. The court became the center of the system, and the idea could arise in the head of the most perfect of the French kings, merely regarded as a king, to call himself the "sun" of this system. Henceforth Paris absorbed all the best literary and artistic strength of the nation. It was the head of the nation, and this head grew at the expense of the body.

Who can fail to see in the fact of a great centralized power the true explanation of the exceptional duration of the influence of French literature which we have just noted?

It is because Louis XIV contributed so greatly to this result that his reign must ever be of especial interest, not only to the historian, but also to the student of literature.

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THE DOCTRINE OF BILINGUALISM AGAIN.

In answering Professor Earle's rejoinder to my article on Bilingualism, I wish to point out first, that I was combatting a statement for which no single argument had ever been advanced by Professor Earle or by any one else. The doctrine of Bilingualism rested solely upon the assertion that such a fact did exist with certain examples that were said to be accounted for by the theory. Against an assertion, unsupported by proof of any sort, even "a vague flight of reasons" might be of some importance. There is, besides, no reason to suppose that all of those I cited as having noted the use of word-pairs accept the doctrine of Professor Earle, so that I am by no means arraying myself against any such list of authorities as I quoted in my last paper. One other point of fundamental importance in such a discussion I should like to emphasize. This I may best do by quoting the words of Professor Napier of Oxford in relation to another instance of oft-asserted French influence. He says in the *Academy* of January 14, 1894:

"When any feature of language is ascribed to foreign influence, the *onus probandi* distinctly rests with those who advance or uphold their view. They must show, on the one hand, that there is need for such an assumption—that the language would not naturally, and out of its own resources, have developed the feature in question without any influence from without; and they must, on the other hand, bring positive evidence to show that the particular foreign language did exercise the influence ascribed to it."

Professor Earle says in his February letter to this Journal, that I developed two tangible points in my first paper, regarding (1) "the bilingual couplings in Chaucer" and (2) the word-pairs in the Alfredian translation. He then procceds to say that the second fact has no relation to the other and so disposes of it. Now is not Professor's Earle's attempt to limit the discussion to what he called, "bilingual couplings in Chaucer" merely begging the question? Have we not a larger group of facts to be accounted for? It seems to me so. Taking the whole history of English together, we find an employment in every period of two, sometimes three, fairly synonymous words for the same general idea. I put the fact in the simplest possible form without suggesting in the statement the slightest reason for it. The phenomenon in question includes the use of two or more fairly synonymous words both in original works and in translations, both in poetry and prose. It does not seem best in this place to quote examples for all of these, but I shall be glad to do it if the fact is called in question. Of these word-pairs,—for as most of

the examples consist of two rather than three words I shall use this term—some proportion, not more than half for Chaucer, consists of one foreign and one native word. It is to account for this small proportion of the examples of word-pairs that Professor Earle has set up his doctrine of bilingualism. The hypothesis leaves out of account entirely all word-pairs in the larger sense, all groupings of fairly synonymous words without regard to race origin. Now may I not fairly ask, should not word-pairs rather than 'bilingual' word-pairs be considered in accounting for the phenomena? And, other things being equal, should not a theory which accounts for the larger groups of similiar facts be accepted, in preference to one which accounts for a part only of the group, even if that part is bound together by a special peculiarity, in this case bilingualism?

I did no more than suggest such a theory in my first paper. But more and more it seems to me reasonable to suppose that the phenomenon in question is nothing but rhetorical amplification due to the natural desire to emphasize an idea even at the expense of repetition. This is exemplified in the older literature not only in the repetition of the idea in single words, but in clauses and sentences as well. Moreover such a theory would account for the phenomena occuring in various forms of literature as well as in various languages.

But let us examine the reasons which Professor Earle now advances for 'bilingual couplings' in Chaucer. By the time of Chaucer he says, "this novel word-coupling had acquired the force of habit which had involved the oblivion of its original condition. No amount of monolingual couplings in the fourteenth century will suffice to furnish an argument against the bilingual origin of the habit." Now I am far from denying that with two different peoples closely associated, as for instance upon the border land between two countries, there might be something like bilingual coupling in speech. My contention is, however, that this would be a conscious coupling of words from the two languages. In only one way, so far as I can see, could such a conscious coupling of words become a habit," that is an unconscious tendency of speech. Certain pairs of words might be used so frequently that they would become established formulae, when all thought of origin would of course be forgotten. If this be true, it rests with Professor Earle to show that the 'bilingual couplings' of Chaucer are inherited formulae, and that they differ in this respect from twice or nearly twice as many monolingual couplings found in the same author. I need not say anything in addition to what I said in my first paper against the conscious coupling of French and English words by such a writer as Chaucer, for if I understand him, Professor Earle believes that Chaucer, or any writer after the fusion of the races, would use bilingual pairs only by force of a 'habit' established in the preceding centuries.

In my first paper I refrained from discussiug the exact nature of the word-pairs cited either by myself or by others. I have spoken of them as fairly synonymous pairs. But Professor Earle has questioned the soundness of my groups of pairs from Chaucer, quite beyond my own admission that some might be criticised though, as I still think, without materially changing the proportions. Moreover he asserts, in order to separate more sharply the pairs I cited from the so-called Alfredian Bede, that "what we have to do with is the coupling of words which are destined to interpret each other." The implication is that the 'bilingual couplings' are all of this sort. Yet in the very examples quoted to illustrate the theory in the *Philology of the English Tongue*, did not Professor Earle somewhat stretch the point to agree with the theory? For instance take Chaucer's line (Prol. 869):

"He was a riht good wriht; a carpenter"

Now *wriht* is a less distinctive term than *carpenter* as shown by its use both in Old and and in Middle English. It is to limit the more general term, rather than to give an exact equivalent, that Chaucer adds the French word, not as a French word, but as one already in use for *wriht* in one particular sense. Or take another of Professor Earle's examples, the line in describing the knight,

"Trouthe and honour, fredom and curteisye."

Is Professor Earle quite justified in saying so emphatically "*trouthe* is *honour* and *fredom* is *curteisye*?" Would it not be rather difficult

to prove that these are exactly synonymous pairs, and not partially synonymous words used as a modern writer might use them, because the two more exactly express and emphasize the thought of the poet?

Professor Earle implies that in my first article I misinterpreted his purpose in referring to 'bilingualism.' If so I regret it, although I do not now see that I have interpreted his words in any other sense than those who have borrowed and extended his doctrine. The doctrine itself, it seems to me, rests not only on a mistaken notion of language, but on that mistaken conception as to the relation of the French and English during the Norman period, which the eminent services of the historians Freeman, Stubbs and others of the school, have as yet been unable to correct.

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EMILIA GALOTTI, II. 6.

IN an essay, entitled 'Zu Lessing's Emilia Galotti,' in the *Zeitschrift für deutsche Philologie*, xxvi, pp. 229 ff., Schoene points out a striking inconsistency in Lessing's famous drama.

In the sixth scene of the second act, Emilia tells her mother how the prince confessed his love to her in church. While she was praying, she said she heard somebody talking to her:

"Es sprach von Schönheit, von Liebe . . . . . es beschwor mich."

When she turned she recognized the prince. She did not dare to stir for fear of attracting the attention of those about them:

"Er sprach; *und ich hab' geantwortet.* Aber was er sprach, was ich ihm geantwortet,—fällt mir es noch bei, so ist es gut, so will ich es Ihnen sagen, meine Mutter. Itzt weiss ich von dem allen nichts. Meine Sinne hatten mich verlassen."

Now, the prince speaking to his confidant Marinelli of this meeting, in the third scene of the third act, says:

"Mit allen Schmeicheleien and Betheurungen *konnt' ich ihr auch nicht ein Wort auspressen. Stumm* und niedergeschlagen und zitternd stand sie da; wie eine Verbrecherin, die ihr Todesurtheil hörte. Ihre Angst steckte mich an, ich zitterte mit, und schloss mit einer Bitte um Vergebung."

The two statements doubtless are irreconcilable, and Schoene wonders how such inconsistencies manage to escape notice in works which are read and commented upon by thousands. The following is the nearest approach to an explanation Schoene can find (p. 233):

"Es ist unverkennbar, dass es dem plane des stückes und seiner ganzen verwickelung weit besser entspricht, wenn Emilia die liebeserklärung des prinzen mit erschrockenem und entrüstetem schweigen anhört, als wenn sie ihm durch antworten anlass und recht gibt, weiter zu ihr zu reden; denn nach Lessings plane muss Emilia absolut schuldlos und das willenlose opfer einer ruchlosen intrigue sein, der sie nur durch den tod entrückt werden kann. Dagegen ist widerum bei der schilderung, welche Emilia von der begegnung gibt, ein psychologisch überaus wirksamer zug, dass sie ihm geantwortet hat, aber in ihrem entsetzen nicht mehr weiss weder was sie geantwortet noch was er zu ihr gesprochen hat. Dessen wird man recht inne, wenn man die den widerspruch hineintragenden worte aus dem berichte der Emilia hinwegdenkt oder das schweigen aus dem prinzlichen berichte an ihre stelle zu setzen versucht.

Und hierin wird auch die erklärung für diesen wie für viele ähnliche widersprüche liegen, die selbst bei grossen dichtern gelegentlich mit untergelaufen sind. Sie entspringen nicht sowol aus flüchtigkeit oder vergesslichkeit, als vielmehr aus dem momentanen übergewicht, das die einzelscene oder einzelschilderung in der schaffenden phantasie gewonnen hat, so dass sie sich für den augenblick aus dem gebote löst, welches die gesamtkomposition ihr auferlegt."

This explanation does not seem either satisfactory or even tenable.

Never was such a piece of dramatic algebra put on the boards as is 'Emilia Galotti.' Every line, almost every word, betrays calculation on the part of the author. This calculation is not always advantageous to the piece. To read 'Götz von Berlichingen' (which compared with 'Emilia Galotti' may be called a "genialer Klecks") immediately after Lessing's drama is almost a relief. Off and on Lessing worked many years at his 'Emilia.' He was by temperament a thinker rather than a creator in literary matters, and this natural tendency to reason out everything, and not to leave ugly flaws, was greatly heightened by his desire to prove himself equal to the high standards which he had established in his critical writings, especially in his 'Hamburgische Dramaturgie.' Hence it seems more probable that the inconsistency quoted above has a psychological reason, that

it is caused by the character of Emilia, or of the prince, or of both, and is not to be explained on the ground that the "momentane übergewicht, das die einzelscene oder einzelschilderung in der schaffenden phantasie gewonnen hat" causes the poet to be blind for the time being.

All through the drama Emilia shows that the prince has made an impression on her. Erich Schmidt ('Lessing,' vol. II, p. 201; notes, p. 800) has pointed out how significant it is that in the scene (II, 6.) in which she tells her mother of the meeting with the prince, she refers to the latter (without having mentioned him before) as "ihn selbst," so that Claudia asks "Wen, ihn selbst?" That is, her thoughts were buried with him. She is dazzled by the prince. The daughter of Claudia, though pure and strong, may be supposed to have inherited some of her mother's strong *penchant* for titled gentlemen. It is to be noticed that Lessing takes great care never to make the prince appear brutal. He is weak and criminal, but not coarse: he can be delicate. His behavior towards Emilia is respectful, even timid, throughout (cf. III, 3, where he says:

"Ihre Angst steckte mich an, ich zitterte mit, und schloss mit einer Bitte um Vergebung. Kaum getrau ich mir, sie wieder anzureden."

Even towards Orsina he is cruelly cold, but not brutal. Emilia feels his fascination, and she knows how human she is. Odoardo says to her (V, 7):

"Auch du hast nur Ein Leben zu verlieren"

and she answers,

"Und nur eine Unschuld."

ODOARDO:

"Die über alle Gewalt erhaben ist."

EMILIA:

"Aber nicht über alle Verführung,—Gewalt! Gewalt! wer kann der Gewalt nicht trotzen? Was Gewalt heisst ist nichts. Verführung ist die wahre Gewalt.—Ich habe Blut, mein Vater; so jungendliches, so warmes Blut als eine. Auch meine Sinne sind Sinne. Ich stehe für nichts. Ich bin für nichts gut. Ich kenne das Haus der Grimaldi. Es ist das Haus der Freude. Eine Stunde da, unter den Augen meiner Mutter; und es erhob sich so mancher Tumult in meiner Seele, den die strengsten Uebungen der Religion kaum in Wochen besänftigen konnten.

Schoene errs when he says "Nach Lessings plane muss Emilia absolut schuldlos und das willenlose opfer einer ruchlosen intrigue sein." On the contrary, in making Emilia essentially human, Lessing simply carries out a principle which he had preached in the 'Dramaturgie,' according to which even the good characters in a drama must have their weaknesses, and no absolutely guiltless people should be made to suffer.

Thus: 'Dramaturgie,' 74stes Stück: "Die Tragödie, nimmt er [Aristoteles] an, soll Mitleid und Schrecken erregen und daraus folgert er, dass der Held derselben weder ein ganz tugendhafter Mann, noch ein völliger Bösewicht sein müsse;" 82stes Stück: "Das gänzlich unverschuldete Unglück eines rechtschaffenen Mannes, sagt Aristoteles, ist kein Stoff für das Trauerspiel, denn es ist grässlich." "Der Gedanke ist an und für sich selbst grässlich, dass es Menschen geben kann, die ohne alle ihr Verschulden unglücklich sind. Die Heiden hätten diesen grässlichen Gedanken so weit von sich zu entfernen gesucht, als möglich; und wir wollten ihn nähren?" "Ein Mensch kann sehr gut sein, und doch mehr als eine Schwachheit haben, mehr als einen Fehler begehen, wodurch er sich in ein unabsehliches Unglück stürzet, das uns mit Mitleid und Wehmuth erfüllt, ohne im Geringsten grässlich zu sein wel es die natürliche Folge seines Fehlers ist."

We are to sympathize with Emilia all the more deeply, because the noble and strong girl is not a saint without temptations. Lessing even brings out too strongly this weakness of Emilia. We are sometimes puzzled, and the absurd question has been asked more than once whether Emilia loved the prince.

Now, the explanation for the inconsistency referred to above may be found precisely in the fascination which the prince has for Emilia and of which she is conscious to her own terror. She replied nothing when the prince spoke to her in church. For why should the prince lie to Marinelli on the subject, and later say to Emilia. (iii, 5.)

"Auch ward ich durch die sprachlose Bestürzung, mit der Sie es anhörten, oder vielmehr nicht anhörten genugsam bestraft"?

While telling her mother of the meeting in church, however, her confusion and fright make her forget what actually happened. She indistinctly remembers feeling a touch of joy in spite of her fear and indignation, and she remembers her being strongly tempted to say something to the prince. Hence, when talking to her mother, she believes she really answered him. She actually admits that she did not tear herself from him, but excuses that on the plea that

"Mich von ihm loszuwinden, würde die Vorbeigehenden zu aufmerksam auf uns gemacht haben."

Thus by telling her mother that she spoke to the prince, she subtly, though unconsciously, confesses her weakness for him, and the passage is another of those fine psychological touches of which the play is full.

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DANTE.

A companion to Dante. From the German of G. A. Scartazzini. By Arthur John Butler, New York: 8vo, pp. 115, Macmillan & Co., 1893.

Mr. Butler, the well-known translator and commentator of the 'Commedia,' has rendered a real service to the students of Dante by the translation of Scartazzini's 'Handbuch.' The only fault that I should be inclined to find is with his notion of translating at all, instead of writing an independent Companion of his own. We should have had to wait longer no doubt, but I cannot help believing that the book would have been more satisfactory when completed. But it is the part of wisdom to be contented with what we have when we can get nothing better, and I know of nothing in English that equals in convenience and usefulness this translation of Scartazzini.

It is a curious and interesting figure, that of the Protestant pastor of a remote parish in Switzerland, who seems to have spent all his life and all his energies in the study of Dante, until better acquainted in all probability with the literature bearing directly and indirectly upon Dante than any man has ever been, and as well acquainted with Dante himself as the best equipped Dante scholar. It is difficult not to be attracted by the man as he shows himself in his numerous writings; his ardor, his ingenuousness, his mobility even, are captivating, and if it is safer to depend upon his facts than upon his conclusions, that is perhaps an additional reason for admiring him, and an additional stimulus to scrutinizing the facts he gives us with such perfect sincerity.

The 'Handbuch' was written, he tells us in his preface, in answer to the numerous requests for a German translation of the *Prolegomeni*. This he could neither make up his mind to do himself nor to direct another in doing, so that possessing, as Mr. Butler says, practically two mother tongues, he determined to write an entirely new book, using the *Prolegomeni* as he would use any other book. He characteristically cautions critics against pointing out something that the book ought to contain and does not, adding that he has at his command such an abundance of material that it would have been much easier for him to write two such volumes than one. In the nature of the case, the 'Handbuch' and the *Prolegomeni* are alike in plan and treatment, and in a general way in conclusions also. Such difference of view as can be noted is no doubt in the direction of general scepticism, but it seems to me that Mr. Butler's language suggests a greater difference than really exists.

Scartazzini defends warmly in his preface the right of any man in the interest of truth to change his opinions, but he seems to misunderstand the nature of the charge brought against him. No honest man can stick to an opinion which he believes false, simply because he has once committed himself to a belief in it. But it may fairly be demanded of anybody who appears as an instructor of the public, that he shall not be rash in forming an opinion nor hasty in changing it when once formed. I think that the impression made by nearly all his discussions of controverted points must be that of a man to whom a new argument appeals with such force as to make him, for the moment, unable to see any weight in what can be said against it. Bartoli is as cautious as Scartazzini in accepting the traditional statements concerning Dante, but it is hard to imagine him changing his mind, unless from the discovery of new evidence, or, at the very least, after long and most careful deliberation. Hence a change of opinion in Bartoli would carry with it a significance which no one would attach to a similar change in Scartazzini. The same haste which allowed the author of the 'Handbuch,' who certainly knows his Dante, to affirm that the angel in *Inf. IX* was *lautlos*, makes him forget that some poets have celebrated the lady of their love by the real name, makes him apparently imagine that what is related in sections 26, 27 and 28 of the 'Vita Nuova' could not

apply to Beatrice Portinari by reason of the dates; does he think people began to admire her only after her father's death?

Mr. Butler has pointed out some of these inconsistencies and negligences in the notes, and perhaps as fully as was necessary; not many are likely to use the book who cannot pursue the subject further, and for them the indications in the notes will point out the way to follow. It is also true that even excessive scepticism is rather refreshing after the excessive credulity of half a century since, which lingers still in some quarters; Dean Plumptre even presumes that Dante may have worshipped in Wells cathedral! But none the less is the attitude a false one; to assume that anything said about Dante is false as soon as a hypothetical origin can be found for it that is not inherently foolish and self-contradictory, will some day seem as absurd as the other assumption branded by Mr. Butler, "that anything that it was nice to think Dante had done, he had done, if it could not be proved that he had not done it."

It is this attitude of Scartazzini that makes me regret that Mr. Butler did not write a book of his own instead of translating another man's. Aside from this nothing but good can be said of it. It is clear in plan, full in treatment, and accurate in statement of fact. As to the general interpretation of the symbolism, there can never be unanimity of opinion, and while in my judgment Scartazzini's theory fails in some important particulars, no Dante student can afford to overlook the theory itself nor the arguments by which he supports it. It is needless to say that the translation shows the precision and good judgment to which Mr. Butler has accustomed his readers.

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ENGLISH LANGUAGE.

History of English: A sketch of the origin and development of the English language with examples, down to the present day. By A. C. Champneys, M. A., Assistant Master at Marlborough College. New York: Macmillan & Co., 1893.

A book planned to serve as an introduction to a subject so vast and difficult as the History of English must necessarily sacrifice some desirable qualities. Exhaustive and scientific treatment must go first, perhaps, but the quality of interest should by an equal law of necessity be preserved. And such has been the result in this sketch of the origin and development of the English language by Mr. Champneys.

When preparing this history the author might have set before him many models and repeated for us a work after the old school, but he has avoided this and has successfully sought to combine all that was best in later designs. Instead of rewriting Mr. Sweet, or condensing Prof. Skeat,—a great temptation, this latter,—he has openly and reasonably borrowed the best from them and others, and allowed the whole to pass through the crucible of his own critical sense of value. So the value of the more scientific, though one-sidedly historical, methods of exposition of English grammar has been appreciated, and at the same time the more problematical questions of philology and petty quibblings of etymology have been set aside. This writer tells the history of English in a narrative form, relating it in a style at once entertaining and instructive. So charmingly has this style been employed that the reader, be he student or not, is bound to follow the story from chapter to chapter, unconscious that the subject deals with the dry bones of philology and is not the most veritable English romance. How has the historian been able to do this?

The history of the English language is essentially the history of Britian; the history of the Britons repelled by the Angles and Saxons, the history of the Angles and Saxons attacked and driven southward by the Danes, the history, finally, of the conquest of all by the Normans. What a contrast to the conquests of the English tongue to-day in America! Here English overwhelms Roman, Celt, Teuton, and what not, without struggle. While relating the history of the country he has deduced the history of the language, summing up at the close of each great invasion the changes and survival of the English. The language is the offspring of conflict and change, and is even now easily susceptible to the influence of its surroundings. Only last May, a

learned body of German teachers was debating whether the English of Liverpool was not purer than that of London. This,too, after eight centuries of development, counting from the Conquest of 1066, in London. This proves one thing for the English of London, aside from the English of the German choice, that it is not fixed, not provincial, but open to all the temporal and local changes that have been wrought in London itself for the past eight hundred years. Pure English means something more than the English of the unadulterated Northerner, just as grammatical English means something more than the mere conformity to the genius of the language. Power, education, wealth and travel have made for English language, if its history be read aright, as much as they have made for English Empire.

The English language, therefore, has always been closely in touch with the history of the English people. This phase of the subject Mr Champneys has successfully emphasized by furnishing data which the most careless reader cannot pass without having received some impressions more or less vivid.

In the first seven chapters, the place of the English among the great Indo-European families is discussed. The term Indo-European, is more significant than Aryan, on the one hand, for this has to be explained and then warned against; or Indo-Germanic,on the other hand, which is a very complimentary word for the people using it. Having now found a place for the English among the Teutonic languages, we are prepared to enter chapter eight, and to enter with the English into Britian. Here the history starts and the first chapters could have been arranged as a preface, though students fail to read prefaces. Old English, before the Norman Conquest,is by force of fate and history Anglo-Saxon. The English began to settle in Britian about 449 A. D., and after all these centuries the different English dialects of today correspond more or less to the main divisions of these settlements. From the first there was a struggle for supremacy among the four principal dialects. There were the Kentish and Mercian, the Northumbrian with its Caedmon, the Father of English poetry, and the West Saxon, with Winchester as its capital, the political and literary centre of England under the reign of Alfred the Great, the royal author, at whose death the literature in English "was far superior to that in any spoken or 'modern' language in Europe." "And yet it is not to the Kentish, Northumbrian or West Saxon, but to the East Midland popular or 'vulgar' English, as altered by contact with the Danes, that our Modern English is mainly due."

Leaving, however, the grander lines of history, there are to be considered the more specific differences among the dialects, and particularly the phonological, inflectional; in a word, all grammatical distinctions of the Anglo-Saxon. The book being elementary is wisely free from technical expressions; but has not the absence of such terms as *ablaut* and *umlaut* impaired the clearness of this part of the work? Instead of using the word *ablaut*, note what a variety of explanatory phrases the author has had to employ: "the second class of perfects consists of those which are formed by a change (graduation) of the vowel of the stem," and, a few lines below, this "vowel-graduation," this "alternation (graduation) of the vowel," etc. In case of the examples just cited, the vowel has probably been changed because of accent and tone, but what about the vowel-change in the noun and adjective? Here the vowel-change is produced by a sound—"a sound just coming to affect a sound before it." This too the author calls "change of vowel," "mutation" or "modification." Thus the beginner is sadly confused by the use of the same nomenclature for an entirely different set of phenomena. Another group of adjectives might have been added to those cited as being affected by this vowel-change. Equally strange is the omission of the most important, (and, in fact, the only West Saxon form, according to Sievers), reduplicated verb in Old English, *heht*. In stating that the oldest English reduplication "seems to have been regularly formed with the diphthong *eo*," and this perhaps developed from *i*, as in *dide*, *dyde*, no intimation is given that vowel-gradation together with reduplication may have affected the forms of the survivals, or that contraction of the reduplication with the radical syllable has caused that two-fold system of vowels found in the perfects of reduplicating verbs. And

can *did* be called "the one obviously reduplicated perfect that has lived down to our day"?

Of course, when Mr. Champneys avers that "no language ever borrows its grammar, the inflexions of its verbs and substantatives" he is stating an important feature of English. And in line with this, there has been an interesting discussion over a case of borrowing carried on recently between Profs. Napier and Earle. It is concerning the prevalency of the *s*-plurality in modern English. Prof. Napier deduced from a study of the Chronicle of 1122-31 and the Ormulum that "when two different languages are brought into contact, the influence of one upon the other is first made apparent in the borrowing of words and phrases, and the proportion of such loan-words may, especially during the earlier periods of contact, be taken as a trustworthy guage of the amount of influence exercised by the one on the other." This principle applied to the two works mentioned would mean that borrowed words and phrases are the first results of influence and that the passive language will adopt these earlier than it will admit flexional change, and therefore in the list of borrowed words decides whether the influence is sufficient to impart a flexional change. The above works have few borrowed words, hence Prof. Napier argues that the influence of French was not sufficient to cause the native *s*-plural to become universal. But Prof. Earle answers, "our s-plurality received a strange impulse from the French, especially as illustrated on the pages of the Chronicle," hence he declares himself "unable to pass from the plurals of the time of the Norman Conquest to those of sixty years later and not feel that the change must be due to an external cause."

The period known as Middle English occupies the next four chapters, in which we review the standing of the dialects and literature at the time of the Conquest itself, as well as their rapid fall after the same. In reducing the dialects to the same level, low level, the effect has not been too strongly stated. "West Saxon was no longer the Court language. Winchester was no longer the one capital of England. 'At Easter,' we are told, 'William wore his crown at Winchester, at Pentacost at Westminster, and at mid-winter (Christmas) at Gloucester.'" So all the dialects are again on equal footing, as it were, and had to start the race anew. We know which won it, the East Midland. Position was everything and the Dane had done good work in preparing the way.

Starting with the East Midland, the author puts us on the right line to trace the origin of our standard English. After the Conquest the Northumbrian was developing into Lowland Scotch, Southern English was becoming more old-fashioned, and West Midland was approaching nearer to the East Midland dialect. "Now, at the middle of the fourteenth century we are approaching the time when one dialect was to become the standard dialect of English. This was certain to happen after the French lost its ascendency." Chaucer, born and reared a Londoner, wrote the London dialect which was in the main East Midland, with a strong dash of Southern clinging to it. But Chaucer's work was not alone the transmitter of East Midland English into standard English. The Bible translation of Wyclif and his friends was important in establishing the English we are using to-day.

The many changes and rapid growth of English from the days of Chaucer down through the fifteenth and sixteenth centuries to the present are presented with specimens selected from English prose and poetry, from the time of Chaucer to Macaulay. The closing chapter of these interesting data regarding the development of the English language from century to century is devoted to a survey of most English dialects at the present day.

The complete Index and the maps portraying the position of the Indo-European languages at the present day, and that of the English dialects in the fourteenth century, are most commendable and instructive.

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FRENCH PHONETICS.

Kortfattet fransk lydlaere til brug for laerere og studerende. af Kristoffer Nyrop. Med afbildninger. 120 pp. København: Philipsens forlag. 1893.

THE well-known philologist, professor at the University of Copenhagen, has rendered a great service to phonetists in general, who

know French and Danish, and to students and teachers of French in his country, by publishing his short manual of French phonetics. It is an excellent little book, composed in a clear and concise style, and based to a great extent on previous works of other phonetists, especially those of Paul Passy, but unquestionably also on the author's own experience and researches. Highly interesting are his occasional remarks upon analogies and differences of sound in the Danish language; the specimens of popular poetry, the peculiar and ludicrous *calembours* and anecdotes he sometimes intercalates in illustration of phonetic phenomena and particularities, and the quotations from the works of modern French orthoëpists rendered more useful and intelligible by phonetic explanations, in connection with some passages of his *lydlaere*.

Mr. Nyrop treats chiefly the Parisian standard pronunciation in absolute conformity, it would seem, with Mr. Paul Passy's views. I am extremely glad he has not undertaken to invent a new system of transcription, but has adopted nearly all the signs of the international phonetic alphabet of the "Association phonétique des professeurs de langues vivantes."

The best and most instructive chapters in the book, I think, are those upon syllables (*stavelser*), quantity of vowels and consonants (*laengde*), stress or *accent d'intensité* (*tryk-akcent*), musical accent or *accent de hauteur*, *accent musical* (*musikalsk akcent*), assimilation and *liaison* (*overføring*).

In the paragraph (110) on long or lengthened consonants (*de forlaengede konsonanter*), the author comprises under the same name, and seems to consider as identical, two phenomena that certainly are similar, but differ from each other in one particular. He says:

"Konsonanterne er som regel korte, selv om de skrives dobbelt . . . . . I nogle enkelte tilfaelde får dog konsonanterne en relativ laengde, der her, som alt bemaerket, betegnes med et dobbelt tegn." (§110)—"Forlaenget m findes i gramm ɛ:r = *grammaire*..... Af praktiske hensyn betegnes forlaenget m ved mm; således også ved de øvrige konsonanter: fordobling betyder blot laengde, ikke derimod, at konsonanten udtales dobbelt." (§39).

The phonetist, if he cares to be exact in his explanations, has to distinguish and treat separately:

I. The long consonant (there is no division of the sound), sometimes at the end of the words, after a stressed short vowel, always in certain cases, it seems, before a pause; for instance, bal:=*balle*, pɛn:=*peine*, rɛn:=*renne* (compare rɛ:n=*reine*, ɛne=*aîné*, inne=*innê*);

II. The long consonant,

1 Frequently between vowels, in the interior of words, especially foreign words and *mots savants*, where we find a double consonant in the written language; for example, inne=*innê*, alla or allɑ=*Allah*, immɑ̃:s=*immense*, murre=*mourrai*;

2 Frequently between vowels, in the interior of words or groups of words, when two consonants of the same kind are joined together in pronunciation on account of the elision of an ə (*e muet*); for instance, laddɑ̃=*là dedans*, nɛtte=*netleté*, issɑ̃:tɛ=*il se sentait*, ɛllɛ:m=*elle l'aime*, omɛmmɔmɑ̃=*au même moment*, sankuppɑ=*cela ne coupe pas*.

The long consonant in II, 1 and 2, may be called a double or, perhaps, a divided consonant; for there is, in this case, a perceptible division of the sound: the first part (closing) belongs to one syllable, the second (opening) to the following syllable.

We need in America a book similar to the one before us, made by an expert, a short manual of French phonetics for the use of teachers and students, including some suitable explanatory remarks upon differences and analogies of American-English pronunciation. One is prompted to query whether any American firm will ever have the courage to publish, at its own risk and expense, such a book without troubling the author with business cares. It is, without doubt, more necessary and would be more useful than an unlimited increase of so-called composition exercises and (in part) of very indifferent school-editions of French writers.

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CORRESPONDENCE.

A REJOINDER.

To the Editors of Mod. Lang. Notes.

Sirs:—Early last year there appeared in the London *Academy*, some strictures by me, under the heading of "The American Dialect." As I have only just learned, they were animadverted on, some time ago, by a contributor to your journal, Mr. R. O. Williams. The whole that my depreciator has to say may be summed up in a single question and the answer to it. In substance asking whether my philology is not egregiously amiss, he seems to resolve the point conclusively. If his representations could bear scrutinizing, protest against his decision would be futile. But what if his alleged facts have no other ground than fiction, in all its sweet simplicity?

My paper mentioned above, has for its subject, the deterioration of the English tongue in the United States. The slangy jargon of ordinary conversation and of most newspapers is there had in view only subordinately, while I take particular account of the diction which is found in thousands of our books. Inevitably we have a dialect. But a dialect equally with a language, has its prescriptions; and why should so many of us consent to be democratic, mobocratic, and even anarchic, linguistically? Can the assertion be traversed, that ninety and nine in every hundred of us take little pains to be otherwise? By nobody who is capable of judging can it be gainsaid, and it behoves a wise patriot to acknowledge and to lament, that the phraseology of nearly all our recent popular authors is tarnished with vulgarisms, imported and indigenous, at which a cultivated taste cannot but revolt. Nor is this the sole uncouth trait that sullies the written style of the great body of our fellow-countrymen. Conspicuous, with them, almost in like degree, are slovenliness, want of lucidity, breach of established idiom, faultly grammar, and needless Americanism, general or sectional. Of these offences against the aesthetics of literary composition they are seen, moreover, to show themselves, year by year, increasingly regardless. That Americanism would probably come to designate appropriately the tissue of rhetorical defects which has been partially analysed was to be reckoned on. Shall this stigma be allowed to become impressed ineffaceable? More or less to Americanize, that is, to give in to Americanism, specialties indistinguishable from provincialism, can now hardly be helped; but, to most, at the cost of proper care, Americanism is largely avoidable.

My article in the *Academy* eminently consults the interests of our people. Right notions, to be instilled most effectively, must be instilled in childhood. For a long time it has been a source of regret to me that our school-books have, as a rule, left much to desire with respect to their English. One of these its subject matter passed over, I undertook, in my article, to criticize. If I selected Mr. Edward Eggleston's 'First Book in [of] American History,' my reasons for so doing were, that it was fresh from the press, and that, owing to the author's popularity there was every likelihood of its being widely adopted by teachers. I had noticed, too, that a writer in so influential a periodical as the *Educational Review*, ignoring its style, had roundly characterized it as "admirable."

The demand that it should have conformed, in its language, to the standard of the English of England is nowhere made in my observations. I admitted, by the clearest implication, that it might without any reproach, be marked, to some slight extent, by Americanism; and its Americanisms I glanced at only incidentally, as a subject for discussion. In order to foreclose possibility of misapprehension, I studiedly premised that its feature arranged by me in its "corruptness of dialect," with which, in England, analogizes what chiefly constitutes that blemish, corruptness of English. Just before speaking of "corruptness of dialect," I say: "Genuine English is no longer practically our portion; and our teaching it for everyday purposes would be an anachronism. Instances are most abundant in which we have, instead of its words and phrases, substitutes for them. Of the difference in quality between such of these substitutes as are tolerable, and such as should be pronounced intolerable, not many of us, however, have other than a hazy conception." To nothing else could I, of course, refer, by "substi-

tutes," "tolerable" and "intolerable," than justifiable innovations, on the one hand, and, on the other hand, solecisms, gratuitous departures from right English, whether homebred or international. My censure of Mr. Eggleston was for outraging in an elementary manual, of all places, our special variety of English, as presented in a reasonably acceptable form; and this he assuredly does in "he studied much *about* geography," in "a piece of *twine string*," and in a host of other instances.

From beginning to end, my article is of a rigidly uniform tenor. By way of illustrating Mr. Eggleston's proneness to solecism, I give two groups of quotations from him. The first group exemplifies, as I put it, "misuses of particles and the like." It contains twenty-one items. These items given, I go on to say: "Several of the aberrancies indicated in them are, it is true, of almost universal currency in the United States; but yet as having no good warrant in reason, and as being shunned by our most approved stylists, they ought, doubtless, to be discouraged." Not one of those aberrancies have I even hinted to be an Americanism. We have, in them, well nigh one and all, simply solecisms which might be committed, here and there, by Englishmen.

Again, prefacing a second and longer group of quotations, I speak of it as containing "miscellanious modes of speech which, on one score or another, Mr. Eggleston would have done well to avoid." And subjoined to those quotations is the remark: "most of the vulgarisms and sectionalisms, with other deviations from the best American English exhibited in the phrases instanced above, are such that no comment on them can be necessary for any one whose acquaintance with our dialect deserves to be accounted critical."

By Americanism, in the sense of the word noted higher up, the American dialect, in its more usual form, that of debasement, the form of it employed by Mr. Eggleston, is, unhappily, described aright. But even in that form of it, Americanisms, strictly so-called, are comparatively infrequent. On these as I take the denomination, and as all the world takes it, I have touched very slightly, in dealing with Mr. Eggleston. He has, certainly, not a few, of the exceptional class, as I obliquely intimated by saying that "it would be idle to contend that his Americanisms have not in large share the countenance of all our later writers of any conspicuous note, a mere handful of them, the very choicest, omitted from account." And even these Americanize in some measure. Indeed, if they did otherwise, in addition to perplexing most of their readers, they would occasionally be chargeable, not unfairly, with affectation. Yet only three, out of all Mr. Eggleston's Americanisms, the archaic "that river *empties* into the Mississippi," the sectionalism "a wig or *suit* of false hair," and "to work as a *hired man*," have I particularized. It is for his prevailing plebeianism and lawlessness of expression that I think him blamable. Had he reached the level of creditable American English, my critique would never have been written. To return to the paragraph just reproduced, more than is there said I should have spared to say, regarding his Americanisms, except for the three among them which I picked out for annotation.

But what, at the hands of Mr. Williams, have all my painstaking guardedness and scrupulous exactness in defining my scheme of criticism stood me in stead? Not one of the passages which I have cited from myself in the two paragraphs preceding the last, nor the import of any of them, has he so much as alluded to. He perfectly well foresaw that the production of them would be suicidal. So far, by garbling me, he indulges in uncandid suppression of the truth. But he goes further than this. He as good as asserts that I consider all the objectionable locutions which I extract from Mr. Eggleston's pages to be Americanisms; for, since in a critical passage, and there only, he encloses that term in double commas, with the design, unquestionably, in keeping with his paper throughout, to have it understood that I apply it to those locutions. And what follows from this device? Nothing less than this, that he virtually charges me with rating as Americanisms the expressions, taken from Mr. Eggleston, "that *don't* matter" and "Benjamin Harrison just took him up in his arms, and *sat* him down in the chair," for example. Now, an American stripling of fifteen, if an oblivious blockhead, may require to be told that such samples

of bad grammar are of common occurrence in novels, tales, and what not, new and old, that come to us from England; and I am inferentially assigned an equality with the poor creature. This equality determined, how, pray, in venturing to discuss English, could I be anything better than a passed-master in charlatanry? My critic assumes that I class as an Americanism any incorrect or slipshod English into which our compatriots trespass. Otherwise, he must theorize that, as a reader, I labour under a unique description of intermittent philological blindness; that I possess the faculty of discerning errors, when the book before me is American, but wholly lose that faculty, when the book is English.

I now resume my examination of the method by which Mr. Williams would make out that what I impeach in Mr. Eggleston's book is solely its Americanisms. In the opening of his "Not so very American," he premises that, in my *Academy* article, "there is a recognition of two kinds of Americanisms, 'tolerable' and 'intolerable.' The former are noticed only by allusions here and there; the latter are commented on at some length, and illustrated by very numerous quotations taken from an American schoolbook. As it is my purpose to show that many of the locutions supposed by Dr. Hall to be Americanisms are not peculiarly American, I will first make the fact evident that they were cited as such by Dr. Hall."

One of his two quotations from me, "Genuine English," etc., then introduced, in reliance on which he professes to bring home to me what amounts to portentous folly, I have transcribed some way back. It is not, as has been seen, merely Americanisms. but Americanisms and very much besides, that I there divide into tolerable and intolerable; the word Americanisms I cautiously avoided using. There goes far more than Americanisms to make up the medley which I call "the American dialect." Our popular deviations from good British English, not in part, but in all I designedly and expressly pointed to by my wording; and those deviations, as, by laying Mr. Eggleston's little book under contribution, I proceeded to demonstrate, fall under several categories.

The only other quotation from me which is produced hy Mr. Williams consists of the paragraph, "It would be idle," etc., likewise transcribed above, with the paragraph immediately succeeding it; the two presumably in order to the perversion of my meaning, being run into one.

Those paragraphs occur towards the close of my paper. In the first of them, I reflect cursorily on the Americanisms scattered through the pages of Mr. Eggleston, and so take leave of him. The second of them, a general reclamation against the American dialect in its ordinary lawless form, and substantially a repetition of the beginning of my paper, where I speak of "substitutes," "tolerable" and "intolerable," is as follows:

"In so saying, I of course imply that our linguistic innovations, some of which have established themselves ineradicably, and are, in fact, indispensable. are by no means to be condemned without exception. At present, however, without undertaking the defence of such of them as are defensible, I limit myself to deprecating those which are indefensible, either as being entirely gratuitous or on other grounds equally valid. Of innovations of this description, which so commonly disfigure American English, the number, I repeat, is very great. Manifestly, then, their diffusion and their constant increase call for grave consideration. That a duty devolves on us, in connection with them, is what I would suggest by this slight paper."

How, I would now ask, could I have delivered myself more unmistakably than I have done in my *Academy* article. I should have stultified myself by heading that article "Americanisms." Very unimportant, I say again, are Americanisms, as an ingredient of the vulgar American dialect, in comparison with, for example, its unidiomatic, markedly inferior, or positively spurious English. Americanisms, alone, however, Mr. Williams unjustly represents me as concerned with. He would have it believed that I see them in Mr. Eggleston's "way to get *around* Africa," "*a school taught* by a man named Hobby," "if he wanted *to*, he could not," "a *triumphant* procession," "he did not *use* beer," "if you send that, ... I *will* be convinced," and so on to weariness. As regards "*help* . . . *finish* the war," and "he *did not have* much appetite," he represents

that I take them to be Americanisms, though these words of mine, which he had before him, but to which he chose to shut his eyes, by plain construction contradict his averment: "*Help finish* instead of *help to finish*, be it as it may elsewhere, is, in this country exclusively confined to the discourse of plebeians. And not a shade more reputable, here in Great Britian, and barely more endurable than *does not be*, etc., and *does not have*, *did not have*, etc., though their pretensions to respectability are observably different in the United States." "I *did not have* them" is met with even in Cardinal Newman, to be sure; but for all that, its proletarianism is beyond denial.

The aim of Mr. Wiliams is to lay at my door that for which, if he made good his contention, I should justly be an object of contemptuous derision: On his faith, I have been duped by conceit into imagining myself able to point out the discrepancies of the English of America from that of England, and yet have still to acquire the very elements of the information essential for such an undertaking. After expending page after page, with intent to fasten on me the imputation of crass ignorance and utter incompetence as a philolgist, he thinks fit to say, however, that my "knowledge of the differences between British [English] and American English is incomparably greater than that of anybody else." Inconsistency he would, I suppose, disavow; and I have no disposition to tax him with it. He is, of course, ironical. Let it be hoped that practice will by and by impart to his essays in irony a higher finish and a keener edge than have hitherto distinguished them.

Should any curious person impartially go through my "American Dialect" and Mr. William's "Not so very American," I am entirely confident of his conclusion. It would be summarily, that my critic's citations, from English books, of passages parallel to those which I have given from Mr. Eggleston, in no way whatever affect my argument; that he has not detected me in a single error; and that his indictment of me for fatuity recoils on himself.

FITZEDWARD HALL.

Marlesford, England.

PARLER FRANÇAIS COMME UNE VACHE ESPAGNOLE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—It seems to be generally understood that in the familiar "parler français comme une vache espagnole," *vache* stands for *Basque* by popular etymology. The addition of the adjective seeming strange, Littré (s.v. *vache*) tries to explain: "Comme il y a des Basques en Espagne et d'autres en France, on a dit d'abord: Parler français comme un Basque espagnol ou comme une Basque espagnole." Even if we have to see *Basque* in *vache*, I do not think that the adjective was originally the attribute of the subst., but that we have to understand the phrase as follows: "Il parle français comme un Basque (*parle*) espagnol." We here have a comparison between two different languages, the same we have in the interpretation of this proverbial saying, I would prefer. Though Fass as well as Andresen follow Littré, I believe *vache* was not introduced into it by "une corruption." The phrase might originally have run like this: "Il parle français comme une vache espagnol," that is to say, "*espagnol*" was originally the object of a verb *parle*, just as *français* is of *parle*. Later on, this was misunderstood, it seemed to be the attribute of *vache*, and the *e* as sign of the feminine of the adjective, was added. For the word *espagnol* in this phrase, compare the use of *spanisch* in many German expressions; as, "es kommt mir etwas spanisch vor; es klingt einem etwas spanisch; es wird einem spanisch im Kopfe" (Sanders). That the cow is often cited in proverbs and proverbial sayings, a glance at one of the dictionaries of proverbs shows. Grimm (p. 2548) gives "so viel verstehn von etwas als die Kuh vom Kalender," Wander in his rich collection (s.v. Kuh, 601) has: "Man würde eher einer Kuh spinnen lehren." But more than all this the following quotations must interest us, as they seem to contain a translation of the original French saying and to be decisive evidence of the explanation I have given. Wander I, 1103 has; "He sprekt fransch wie de Kuh spansch," as spoken at Meurs, quite corresponding to "Hä sprich frânsch wie de Koh spânsch," quoted from a letter by Andresen, note on p. 49 In Dutch we see the same phrase, compare Wander I, 1103: "Hij kent Fransch als eene Koe Spaansch." On page 741 of the fourth volume, he gives it in Modern High German, though a little different: "Er spricht davon französisch wie eine Kuh spanisch."

E. LESER.

Cambridge, Mass.

MODERN LANGUAGE NOTES.

Baltimore, December, 1894.

A NOTE ON RECENT BRITICISMS.

In a little paper published in *Harper's Magazine* for July 1891 and since reprinted in a volume of the series called "Harper's American Essayists," I ventured to draw attention to the fact that variations from standard English were frequent enough in Great Britain itself, as frequent perhaps as they were in the United States; and I expressed a belief that these Briticisms are as worthy of collection and classification as are the corresponding Americanisms.

While our language was spoken only in a few small islands off the coast of Europe it was advantageous that the pronunciation and vocabulary and syntax of the inhabitants of the chief town of the largest of those islands should in time prevail over the modes of speech of the other inhabitants of that island. But with the present enormous expansion of the English-speaking peoples in all of the four quarters of the world, the acceptance of the standard of London is no longer advantageous. And the speech of England itself, in so far as it may tend to depart from the wholesome traditions of our language, is to be recorded as exceptional, just as though the departure from the norm had taken place in Australia or Canada or the United States. In other words, the time is ripe for some scholar to enrich our shelf of books of reference with a "Dictionary of Briticisms," a work which could easily be made more useful than any existing "Dictionary of Americanisms."

For such a "Dictionary of Briticisms" there is an abundance of material already collected in the various publications of the learned societies devoted to linguistic research. Much may also be gleaned by a careful reading of the current British books and journals; and it is to be hoped that some devoted student will begin shortly the collection of these more recent Briticisms, that they may be studied scientifically and that we may be able to estimate the present tendency of British speech to diverge from standard English. From the hostility with which my little paper on "Americanisms and Briticisms" was received in England by certain newspaper critics, I am led to doubt whether one can hope to find an inhabitant of Great Britian ready and competent to undertake this important task. Sooner or later, no doubt, some scholar, not blinded by hereditary prejudice, some young American or German philologist, will feel the fascination of the problem and will set himself resolutely to the collection of materials for its solution.

In the mean while I have jotted down here a few scattered Briticisms which have come under my notice since my original paper was prepared in 1891. They are insignificant in themselves and unimportant, and I have strung them together now only in the hope of drawing the attention of some more competent collector to the subject.

Dependable. In the instalment of Mr. James Payn's reminiscences printed in the *Cornhill Magazine* for August 1894, there is this sentence:—"I doubt if there has been any more *dependable* contributor as regards punctuality since the art of printing was invented."

Essayettes. In the table of contents of the *Fortnightly Review* for July 1892 is to be seen this entry, "Three *Essayettes*. By Coventry Patmore." It is to be noted that this is a wholly gratuitous appending of a French diminutive to an English word, for in French itself *essayette* is absolutely unknown.

Evanescing. In his volume of 'Appreciations, with an Essay on Style,' the late Walter Pater has given us an example of English not easily written and not easily read, but to be explained, perhaps, by his declaration that "to really strenuous minds there is a pleasurable stimulus in the challenge for a continuous effort on their part to be rewarded by securer and more intimate grasp of the author's sense." Not only is Mr. Pater's rhetoric puzzling at times, but his vocabulary is not purified as by fire. There are those who have called *evidenced* an Americanism; it can be discovered here in Mr. Pater's pages. *Evanescing* is to be found on p. 65. Mr. Pater permitted himself also to use (only in a note, it is true) the pseudo-French *double entendre*. It is, however,

a pleasure to see how vigorously Mr. Pater set forth the true theory that the scholar should not be the pedant of the past nor the bondman of barbarous survivals:

"Pure Saxon monosyllables, close to us as touch and sight, he will intermix readily with those long, savorsome Latin words, rich in 'second intention.' In this late day certainly, no critical process can be conducted reasonably without eclecticism. Of such eclecticism we have a justifying example in one of the first poets of our time. How illustrative of monosyllabic effect, of sonorous Latin, of the phraseology of science, of metaphysic, of colloquialism even, are the writings of Tennyson; yet with what a fine fastidious scholarship throughout" (p. 13).

GAUCHELY. In one of the earlier chapters of Miss Rhoda Broughton's novel, "A Widower Indeed," (on p. 36 of the Tauchnitz edition), there is this paragraph:—

At the sound of his voice Susan has involuntarily—for she is certainly quite unconscious of doing anything that she need be ashamed of—raised her bending figure, and removed her fingers from their contact with Edward's black coat. "I knew that I should be in the way!" she says to him self-reproachfully; then to the Undergraduate, "Pray do not go away! pray come in! I am going myself at once." He enters *gauchely*, for he is a cub, squinting inquisitively at her from under his eyelids as she passes quickly out, throwing to her brother-in-law the parting words, "I shall look in at 107 in the course of the afternoon, and we shall see you at dinner?"

HYDROS. During the summer of 1894 the *Daily News* of London habitually headed one of its advertising columns thus:

Hotels, *Hydros*, &c.

The advertisement in the column below revealed the fact that *hydro* was an abbreviation of *hydropathic*. Two of these advertisements are as follows:—

BLACKPOOL.—Imperial *Hydropathic* Hotel, Claremont Park. Magnificent situation facing Irish Sea. 200 Rooms. Terms, 7*s*. per day.

BUXTON. The Peak Thermal Establishment. The best *Hydro* in district. Mineral water and other baths. Magnificent public rooms. Table d'hôte (separate tables). Mrs. MACGREGOR, Manageress.

LEADER'D. The British custom of calling a brief editorial article a *leaderelle* has already been recorded. The *Outlook* of New York recently credited to the *Review of the Churches* of London:

"—the worst specimen of a barbarous novelty in phraseology we have lately seen. Wishing to say that a convention had been honored by the Jupiter of the English press with a leading editorial, it proclaims in headline type—'Leader'd by the *Times*!'"

I give this here on the authority of the *Outlook*, as it has not yet been my good fortune to see the *Review of the Churches*.

MAISONNETTES. A frequent advertisement in the London newspapers during the summer of 1894 was that of "The *Maisonnelles* Hotel" in DeVere Gardens, Kensington.

ROTTEN. All Americans who are thrown into contact with the younger generation of Britons must have noticed with disapproval an increasing tendency to pervert from their primitive meaning certain words containing malodorous suggestions. In the mouths of young Londoners now-a-days *slinking*, *filthy*, and *rotten* are frequently to be heard merely as strong expressions of disapproval and without reference to the real meaning of the words. Thus the phrases, "He's a *rollen* bad actor" and "It is a *filthy* bad play" are not infrequent.

SCREWS: In the 'Century Dictionary' the sixth definition of screw is "a small parcel of tobacco done up in paper with twisted end, and usually sold for a penny;" and the editor notes that this usage is confined to Great Britain. The quotation given is from a book now forty or fifty years old, but this Briticism still survives in actual use and its meaning seems to have been extended of late. In 'The Swing of the Pendulum,' a novel by Miss Frances Mary Peard (vol.i, p.ii) is to be found a statement that on landing in Norway one of the chief characters of the story was "followed by children, shyly inviting him to buy paper screws containing each four or five strawberries."

SERIALIZED. A monthly magazine called the *Author* is the official organ of the Incorporated Society of Authors, which was founded by Mr. Walter Besant and of which Lord Tennyson was President at the time of his death. In the *Author* for July 1892, can be found this sentence:—

"If a story is *serialised* in England and is not serialised simultaneously in the States, the American copyright is of course seriously jeopardised."

STORIETTE. Among the paragraphs of literary gossip to be read in the *Author* of May 1892 is this:

"Mr. Hall Caine's forthcoming *storiette*, entitled 'Capt'n Davy's Honeymoon,' which is to run in *Lloyd's*, will be published about Midsummer by Mr. Wm. Heinemann."

TYPIST and TYPED. In the *Author* for May 1892, can be found this advertisement:

MESDAMES BRETT AND BOWSER,
Typists,
Selborne Chambers, Bell Yard, Temple bar.
Authors' MSS. carefully and expeditiously copied, 1*s.* per 1,000 words.

The word *typist* often reappears in other advertisements in the same journal; and in a story published in the number for December 1892, the heroine records that she "*typed*" a certain MS.

It is, perhaps, not impertinent here to express the hope that if any American shall undertake the task of collecting and classifying the Briticisms now abundant to his hand in books and magazines and newspapers, he will restrain any desire he may have to retort upon the British for their frequent animadversions upon American modes of speech. An attitude of scientific calmness, wholly free from feeling or bias, is not only more becoming, it is even a condition precedent to the satisfactory accomplishment of his project. He must bear in mind what Lowell said in the letter written to be read when the Childs fountain was unveiled at Stratford: "A common language is not, indeed, the surest bond of amity, for this enables each country to understand whatever unpleasant things the other may chance to say about it."

Although we Americans are not as thin-skinned as our kin across the sea, still we do not like to hear every vulgarian atrocity credited to us as a matter of course; nevertheless a seemly moderation is best even when we are engaged in proving that any offensive vocable of recent origin is not "a bit of Yankee slang." International amenities of this sort are safest when the two countries have not a common vocabulary; and the foreign offices of the several nations do not need to protest because a card sharper in France is called a Greek and because the thieves' slang of Spain is called Germanía. Probably few subjects of Queen Victoria besides her ambassador to France, and few citizens of the French Republic besides its ambassador at the Court of Saint James's, know that what the French term *filer à l'anglaise*, the English style *taking French leave*.

BRANDER MATTHEWS.
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*MILTON'S TREATMENT OF NATURE.**

THIS study is an attempt to answer three questions; first, how much of Nature does Milton employ in his poems; secondly, what use does he make of Nature; and thirdly, what conclusions may be drawn in regard to his feeling for Nature and his appreciation of her various forms of beauty.

A. NATURE-FORMS MENTIONED.

In the tabubation of the various elements to which the poet alludes, care has been taken to note both the specific references or allusions to individual forms, and the generic references or allusions to large classes of phenomena. The line has also been drawn as sharply as possible between the knowledge of nature obtained at first hand, and that manifestly obtained at second hand or through books. The object of this study is to cast some light on a problem which has been in dispute since the time of Dryden.

I am aware that many people look at such studies as this with little respect. They hold that in thus attempting to reduce the elements of poetry to mathematical computations, students

"Err
Mistaking eatalogue for charaeter."

It must be admitted that unless the figures have significance, they are valueless; but on the other hand, if the catalogue assists us in determining character, it is not to be rejected. It is hoped that the following tables will prove suggestive.

*This paper is an outgrowth of a Seminary study. For mueh of the material I am indebted to Miss Mary Bowen and Mr. Geo. K. Grant, Fellows in the University of Chicago.

I. Animals Mentioned.

These may be classed as 1, mammals; 2, birds; 3, reptiles; 4, fish; 5, insects.

I. Mammals.

a. Wild.

Animals.	No. of times mentioned.	No. of clearly *bookish* references.
ape	2	2
bear	2	2
elephant	3	3
fawn	1	
hart	1	
hind	2	1
hippopotamus	1	1
hyena	1	1
leopard	3	3
lion	10	10
ounce	3	3
porcupine	1	1
seal	2	2
stag	1	
tiger	6	6
wild boar	2	2
wolf	7	7
17	48	44

Generic allusions:

brute 17 mentions; bookish 7
beast 54 " " (about) 30
71 " " 37

It is worthy of note that the fox, the rabbit and the squirrel, all of which are mentioned by Shakespeare, and which were probably the most common wild animals in England during the poet's life-time are not referred to.

b. Domestic.

Animals.	No. of times mentioned.	No. of clearly *bookish* references.
ass	6	4
camel	2	2
cattle	8	4
kine	2	1
ox	4	2
bull	2	2
bullock	1	1
beeves	1	1
calf	2	2
dog	4	3
hound	3	2

b. Domestic.—Continued.

Animals.	No. of times mentioned.	No. of clearly *bookish* references.
dromedary	1	1
goat	5	3
kid	6	5
horse	8	5
steed	10	6
mule	1	1
sheep	8	4
ram	1	1
wether	2	
ewe	5	3
lamb	5	5
swine	2	2
hog	2	1
10 (24)	91	61

Generic allusions:

herd 24 mentions; bookish 9
flock 25 " " 3
49 " " 12

Like Shakespeare, Milton shows no affection for the dog. He always uses the word as a term of contempt. the horse (which is more often the 'steed') is always associated with war or pageantry. The cat is not referred to.

II. Birds.

Birds.	No. of times mentioned.	No. of clearly *bookish* mentions.
cock	3	
cormorant	1	1
crane	2	1
cuckoo	2	1
dove	5	5
eagle	4	2
lark	3	
nightraven	1	
nightingale	10	1
owl	4	1
peacock	1	
raven	2	2
sea mew	1	
stork	1	
swallow	1	1
swan	1	
turtle	1	1
vulture	1	1
18	44	17

Generic allusions:

bird	35	mentions, bookish	11
fowl	18	" "	7
	53	" "	18

This list is noticeable because of its omissions. We find no mention of

> "the bird whom man loves best
> The pious bird with the scarlet breast,
> Our little English robin."

Among other common birds mentioned by Shakespeare, but not noted by Milton, are the wren, the starling, the thrush, the partridge, the falcon, the hawk, the crow, the goose and the duck. It may be of interest, too, to observe that Wordsworth mentions as many different birds in the first twenty pages of his poems, while in those pages he uses the generic term not more than twice or thrice.

III. REPTILES.

Reptile.	No. of times mentioned.	No. of clearly *bookish* references.
adder	2	2
amphisbaena	1	1
asp	2	2
cerastes	1	1
crocodile	1	1
dipsas	1	1
elops	1	1
frog	2	1
hydrus	1	1
scorpion	3	3
toad	2	
viper	1	1
worm	9	1
13	27	16

Generic allusions:

serpent	50	mentions, bookish	50
snake	12	" "	12
	62	" "	62

IV. FISH.

Fish.	No. of times mentioned.	No. of clearly *bookish* references.
dolphin	2	2
whale	4	4

Generic allusions:

fish	mentioned	15,	bookish 6
sea-monster	"	1,	" 1
	"	16,	" 7

To the native fish of English waters Milton never refers even remotely. He seems to have cared nothing for the spot which was so delightful to his famous contemporary, Izaak Walton.

V. INSECTS.

Insects.	No. of times mentioned.	No. of clearly *bookish* references.
bee	5	3
cricket	1	
emmet	1	1
fly	3	2
hornet	1	
lice	1	1
locusts	2	1
7	14	8

Generic allusions:

insect	3

Common insects mentioned by Shakespeare but not referred to by Milton, are the glow-worm, the grasshopper, the spider and the wasp.

SUMMARY.

Number of animals referred to by name	67
" " times these are mentioned by name	230
Number of generic mentions of animals	254
Whole number of allusions to animals	484
Number of clearly bookish references	288

MILTON COMPARED WITH SHAKESPEARE.*

	Milton.	Shakespeare.
Animals { mammals / reptiles	40	66
Birds	18	56
Insects	7	28
Fish	2	28
Totals	67	178

Inasmuch as this study deals only with the real world of nature, no mention has been of mythological and fabulous monsters, but it should be noted that Milton made very little use of them, although they had been the usual material of poets from the time of Pliny and the 'Physiologus.' Thisfabulous natural history

*The figures for Shakespeare are those given by Miss Emma Phipson in a paper read at the fifty-first meeting of the New Shakespeare Society and published in the 'Transactions' of 1879.

told of the gem in the head of the toad, of the dying song of the swan, of the rejuvination of the phoenix. Lyly made it fashionable in England, although it had been used even in Anglo-Saxon times, as may be seen in some of the poems in Thorpe's edition of the Codex Exoniensis. Indeed we find in this collection the very account of the whale which Milton, no doubt, had in mind when he penned his famous lines in the first book of 'Paradise Lost' (ll. 201–8). This Euphuistic natural history is found not unfrequently in Shakespeare, and reached its height in 1607 and 1608—the latter the very year of Milton's birth—in the 'Histories' of "Four-footed beasts" and "serpents," by Edward Topsell. It has been suggested that the greater loyalty to facts on Milton's part was due to a more intimate personal acquaintance with nature. It seems to be altogether more likely that the cause is to be found in the fact that Sir Thomas Browne published in 1646 his 'Pseudodoxia Epidemica,' in which these "vulgar errors" were confuted. Milton of course read this book and profited thereby. In this abandonment of an extravagant zoology, as well as his hesitation, yet seeming conviction against desire regarding the truth of the Copernican system, we have one of the earliest and most striking illustrations of how cruel Science has filched away one by one the bright fancies of the old time poetic world.

II. The Forms of Vegetable Life Mentioned.

These may be classified as (1) the trees, (2) the smaller plants; (3) the flowers.

1. Trees.

Tree.	No. of times mentioned.
apple	3
banyan	1
cedar	8
cinnamon	1
citron	1
cypress	2
elm	4
fir	3
fig tree	1
fruit tree	2
hazel	1
hawthorn	1

1. Trees.—Continued.

Tree.	No. of times metioned.
juniper	1
laurel	3
myrrh	6
myrtle	7
oak	9
olive	3
orange	1
palm	9
pine	13
planetree	1
poplar	1
whitethorn	1
willow	2
25	85

Trees are referred to generically 67 times.

The number of bookish references is not given here because it is practically impossible to determine the trees which Milton might have seen in his travels. It is however noticeable that 16 out of the 25 trees are not common in England, and that these 16 are mentioned 61 times out of 85.

2. Plants.

Plants.	No. of times mentioned.
acanthus	1
berry	5
cassia	2
corn	1
euphrasy	1
fennel	1
gourd	2
grape	6
grass	15
haemony	1
ivy	5
moly	1
moss	5
nard	2
osiers	2
reeds	3
rue	1
sedge	3
vine	14
wild thyme	1
woodbine	2
21	74

Generic terms:

plant	20	mentions.
herb	25	"
shrub	5	"
bush	7	"
	56	"

3. FLOWERS.

Flower.	No. of times mentioned.
amarant	3
asphodel	2
cowslip	3
crocus	1
crow-toe	1
daffodil	2
daisy	2
eglantine	1
honeysuckle	1
hyacinth	1
iris	1
jessamine	2
lily	3
mayflower	1
muskrose	2
pansy	3
pink	2
primrose	5
rose	17
sweetbriar	1
violet	5
21	59

Generic terms:

flower, floweret, etc.	85	mentions
garland	8	"
blossoms	8	"
	101	"

SUMMARY.

No. of vegetable forms referred to by name	67
No. of times these are mentioned	218
No. of generic mentions of trees, plants, flowers, etc.	224
Whole no. of allusions to vegetable life	442

EARLIER POEMS COMPARED WITH LATER.

If we count the pages, the earlier poems are found to constitute about one-fifth of the work; but a moment's consideration will convince us that this is not a fair basis for calculating a proportion. From a large part of the later poems natural allusions were excluded, either because the subject is wholly supernatural, or because the action is represented as taking place *before creation*. Accordingly if we were to assume perfect uniformity in the use of nature-references, we should not expect the proportion to be 1 to 4 but rather 1 to 3, or 1 to 2. As a matter of fact we find the figures to be: for the wild animals, 14 in earlier, 34 in later; for the trees, 23 in earlier, 62 in later; for the plants, 29 in earlier, 45 in later; for the flowers, 36 in earlier, 23 in later. The proportion in every case except the flowers, is about what we should expect, and indicates no great difference between the poet's taste in early and in later life.

III. GEOGRAPHICAL NAMES.

Milton has a method peculiar to himself of employing geographical names. While these do not always refer to strictly natural objects, they are so inwoven with the poet's treatment of landscape, and the larger phenomena of nature, that it seems best to treat of them briefly at this point.

1. CITIES.

Number of different names	125
Of which M. might have seen	5
Bookish	120
No. of mentions	184

Rome and Babylon are mentioned most frequently.

2. COUNTRIES, PROVINCES, ETC.

Number of different names	94
Bookish	91
Number of mentions	184

Egypt is most frequently mentioned.

3. ISLANDS.

Number of different names	23
Bookish	21
Number of different mentions	28

Crete is most frequently mentioned.

4. MOUNTAINS.

Number of different names	30
Bookish	26
Number of different mentions	45

Mt. Zion is most frequently mentioned.

5. Seas and Lakes.

Number of different names	21
Bookish	18
Number of different mentions	27

The Atlantic is most frequently mentioned.

6. Streams.

Number of different names	51
Bookish (at least)	35
Number of different mentions	73

The Jordan is most frequently mentioned.

7. Miscellaneous.

Number of different names	21
Bookish	17
Number of different mentions	23

The Cape of Good Hope is most frequently mentioned.

Summary.

Total of different names	365
Bookish	328
Total of different mentions	567

Of these 365 names 101 are biblical. Greek and Roman history and mythology supplied another large class. The places made famous by the Crusades and the medieval romances are also well represented. The author's researches in preparation for his history of the Muscovites furnished still another long list, as did the accounts of the voyages of discovery which had been so numerous in the years immediately preceding Milton's life.

IV. General landscape features.

Milton's use of landscape is almost inextricably combined with the geographical names. Except where it would be quite impossible, as in the description of an ideal scene, he usually gives the picture a definite locality, as

> "Thick as autumnal leaves that strew the brooks
> In Vallombrosa, where the Etrurian shades
> High over-arched imbower."
>
> 'P. L.' I 302-4.

Again, he refers to the larger and more common features oftener than to those which are rarer and less obtrusive. Here too his tendency to employ generic expressions instead of specific is illustrated. For instance, he uses the word *stream* 44 times, but *river* only 28 times, *brook* 9 times, *rill* 5 times, and *creek* only twice. Sea occurs about 50 times but ocean only 20 and lake only 10. (These figures refer to the use of the word otherwise than as a part of a geographical name.)

V. Sky phenomena.

In his allusions to the sky and atmosphere, Milton constantly refers to astronomy and other sciences, instead of considering these phenomena from a purely æsthetic point of view. Many such lines as these are found:

> Satan stood
> Unterrified, and like a comet burned,
> That fires the length of Ophiuchus huge.
> In the Artic sky, and from his horrid hair
> Shakes pestilence and war."
>
> 'P. L.' II, 707-11.

> "Moon that now meet'st the orient sun, now fli'st,
> With the fixed stars, fixed in their orb that flies,
> And ye five other wandering fires that move
> In mystic dance not without song, resound
> His praise who out of darkness called up light."
>
> 'P. L.' V, 175-9.

It should be said, of course, that the scene of 'Paradise Lost' is not the earth but the universe, and that the poet was obliged to use some technical terms to explain his cosmology. But this necessity does not account for the use of book-learning in the two passages quoted, nor does it in very many similar cases. Among the astronomical terms mentioned are the "poles," aurora borealis, zodiac and its various signs, milky-way, planets, comet, constellations, meteor, eclipse, besides sun, moon, and stars.

The colors of the sky he noted very little. Only once in 'Paradise Lost' does he call it blue. In speaking of the clouds he is somewhat more definite. In 'L'Allegro' he speaks of "clouds in thousand liveries dight;" in 'Paradise Lost' we find "black clouds over the Caspian," "Arraying with reflected gold and purple the clouds," "a golden cloud" and a few other references.

There are also allusions to the rainbow, to lightning, to rain, hail, snow, showers, storms and all kinds of winds from whirlwind to "vernal airs," including one passage ('P. L.' X. 679-86) where no less than twelve winds are mentioned by name.

VI. Sound.

There are 611 allusions to sound in Milton's poetry. Of these only 168 are nature-sounds. This number is surpassed by that of the sounds of musical instruments and by that of the human voice, and on the whole seems rather small when we bear in mind that the scene of nearly all the poems is out of doors. In making the account, no allusion is noted unless the sound is distinctly referred to. For instance thunder is not counted in such a passage as this:

> "Beside him hung his bow
> And quiver with three-bolted thunder stored."
> 'P. L.' VI, 763-4.

Again, when a sound is mentioned in the poems, the difference frequently extends through several lines, involving perhaps several sound words. Different observers might compute these differently, and the figures[1] given are accordingly somewhat arbitrary.

To the songs of birds	31	allusions.
" " noises of animals	9	"
" " " " winds	29	"
" " " " waters	27	"
" " " " thunder	38	"
" miscellaneous sounds	34	"
Total	168	"

VII. Light and Color.

1. Light.[2]

Milton seems to have a special fondness for light and for bright objects. The noun *light* occurs one hundred and seventeen times. Thirty-seven of these mentions are made specific by some adjective or qualifying phrase; the remaining eighty are abstract. The adjective *bright* is used ninety-five times. In 'Paradise Lost' there are, besides the words *light*, *sun*, *moon*, *stars*, fourteen nouns of light mentioned forty-seven times, such as brightness, effulgence, etc. There are eighteen verbs of light mentioned sixty-one times; and thirty-three adjectives of light mentioned seventy-eight times. The total number of 'light' words (exclusive of sun, moon, etc.), is 208, with 311 mentions. About one-fifth of these occur in the third book, and there is a noticeable scarcity of them in the last two books.

2. Color.

The poet's sense of color does not seem to have been so keen as his susceptibility to brightness, The following is a list of the colors to which he refers:

amber	3	mentions
azure	5	"
blue	8	"
brown	5	"
carnation	2	"
dun	2	"
golden	47[3]	"
grain (as a color)	3	"
gray	12	"
green	37	"
nut-brown	1	"
purple	13	"
red	6	"
roseate	1	"
rosy	6	"
rosy-red	1	"
rubied	2	"
ruddy	3	"
russet	1	"
saffron	1	"
sanguine	2	"
saphire (as color)	4	"
sky-tincture	1	"
tanned	1	"
tawny	3	"
verdant	6	"
verdant-gold	1	"
vermeil-tinctured	1	"
yellow	3	"
29 colors	181	"

VIII. Smell and Taste.

Milton's sense of smell seems to have been quite keen. His nose was not like Wordsworth's "an idle promontory projecting into a desert air." At least twenty distinct odors are mentioned and there are many generic references to 'fragrance,' 'perfume,' 'smell,'

1 For the figures given I am indebted to Miss Jane K. Weatherlow, of the University of Chicago.

2 The figures given were furnished by Miss Caroline S. Maddocks, of the University of Chicago.

3 Some of these might be regarded as references to material, rather than color.

etc. Ten different tastes are referred to, and the word 'taste' is found not less than eighty times.

B. The Use made of the Foregoing Elements.

I. As Background or Framework.

As has been suggested, the scene of the majority of Milton's poems is out of doors. In some of them, as in 'L'Allegro' and Il 'Penseroso,' the outdoor setting is chosen designedly, and for the manifest purpose of employing the material of flowers and fields and beast and bird. This, of course, is indicative of a certain appreciation and fondness for nature on the part of the poet. In the later works, the outdoor setting was unavoidable. Many of the necessary descriptive passages are marked by little or no poetic fancy, or spontaneous love for nature; and are replete with conventional phrases, such as are found in the ancient poets and in many seventeenth century writers. Such passages would not indicate any special love for nature on Milton's part.

II. In Figures of Speech.

The figures most frequently involving references to Nature are the simile, the metaphor, apostrophe and personification. Of the similes there are about two hundred, and of these one fourth are Homeric. They are usually very happy in expression, but in a majority of cases, the picture is given a geographical setting, thus adding a touch of our poet's omnipresent bookishness. A well known example is:

> "Here walked the fiend at large in spacious field,
> As when a vulture on Imaus bred,
> Whose snowy ridge the roving Tartar bounds," etc.
>
> 'P. L.' III, 430–32

A noticeable fact about the similes involving nature is the frequency with which the nature element appears on the wrong side of the comparison; that is, instead of using a natural object to explain or illustrate something artificial or human, these elements are inverted. The following is an illustration of this:

> "Sea-girt isles
> That like to rich and various gems inlay
> The unadorned bosom of the deep."
>
> 'Comus,' 21–3.

The fact that the artificial object is thus employed doubtless indicates that, in the writer's opinion, it was more familiar or more beautiful than the natural object which it is supposed to explain or heighten.

The metaphors exhibit the same peculiarity. There is a constant tendency to assign unnatural attributes to natural objects, as in the following passage:

> "They led the vine
> To wed her elm; she spoused, about him twines
> Her marriageable arms, and with her brings
> Her dower, the adopted clusters to adorn
> His barren leaves."
>
> 'P. L.' V, 211–15.

For another illustration see the passage from the seventh book quoted under III.

III. For Tone, Vividness, Charm, Etc.

In addition to the use of nature as background and in figures of speech, Milton is fond of putting in a descriptive touch now and then for its own sake. He also often dwells purposely on those descriptive passages required by the mechanism of the poem, until he makes them so charming that we are led to forget that underneath are but the necessary parts of a prosaic framework. This use of nature is the very essence of poetry and deserves especial attention. When the poet wishes to state that the god Chemosh was worshipped in Hesebon and Horonaim, he thus heightens the bald statement:

> "In Hesebon
> And Horonaim, Seon's realm, beyond
> The flowery vale of Sibma clad with vines."
>
> 'P. L.' I, 408–10.

When he would tell us that in his old age, in spite of his blindness, he continues his work of composition, he says:

> "Yet not the more
> Cease I to wander, where the Muses haunt
> Clear spring, or shady grove, or sunny hill,
> Smit with the love of sacred song; but chief
> Thee, Sion, and the flowery brooks beneath,
> That washed thy hallowed feet, and warbling flow
> Nightly I visit:"
>
> 'P. L.' III, 26–32.

In Genesis I. 12, we find these words: "And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed is in itself, after his kind: and God saw that it was good." Over this

passage Milton lingers, poetically expanding the thought, rendering the picture vivid, and heightening the effect.

"He scarce had said, when the bare earth, till then
Desert and bare, unsightly, unadorned,
Brought forth the tender grass, whose verdure clad
Her universal face with green;
Then herbs of every leaf, that sudden flowered
Opening their various colors, and made gay
Her bosom smelling sweet; and these scarce blown,
Forth flourished thick the clustering vine, forth crept
The smelling gourd, up stood the corny reed
Embattled in her field; and the humble shrub,
And bush with frizzled hair implicit; last
Rose as in dance the stately trees, and spread
Their branches hung with copious fruit or gemmed
Their blossoms; with higb woods the hills were crowned,
With tufts the valleys and each fountain side,
With borders long the rivers: that earth now
Seemed like to heaven, a seat where gods might dwell,
Or wander with delight and love to haunt
Her sacred shades:"

'P. L.' VII, 313–331.

It is for the purpose of adding charm and color to his poems that Milton employs the three hundred and sixty-five geographical names previously referred to. These would seem prosaic material, and so indeed they would prove, if not employed with consummate skill. The pleasing effect which they produce is two-fold. In the first place Milton seems to have been keenly sensitive to all those effects which we now group under the somewhat unsatisfactory title of tone-color. The names selected are always musical to the ear, and have a haunting power. Who does not feel himself wafted away on perfume-laden breezes by the very sound of this line:

"Sabean odors from the spicy shore
Of Araby the blest."?

'P. L.' IV, 162–3.

Again the names being chosen, as has been observed, largely from the Bible, from Greek and Latin sources, and from the rich romances of the middle ages, are full of suggestiveness, and constantly call up pleasing associations and grateful memories of previous delightful reading. David Pryde quotes the following story from an anonymous writer to illustrate the charm of such associations:

"I was visiting the scenes of my boyhood, and was walking along a well-known rustic road by the side of a wood. I felt depressed at the change I saw everywhere, and the whole landscape seemed empty of delight. But suddenly from a neighboring tree was heard the small monotone of a bird, which changed the whole aspect of the scene. It was the song of the chaffinch. It was the same note I had heard thirty years before. It was a veritable bit of the past and it brought the joys of the past along with it. I was a boy again, full of youthful feelings and hopes, with the faces of my youthful companions around me."

It is in much the same way that these proper names appeal to us. They call up the bible stories told about the fireside in our childhood days. They bring back delightful recollections of the well-worn Vergil and Homer which we thumbed at school, or of the romances which we used to read at night until we were sent off to bed to dream of tournaments and knights, ladies and castles, and all the lavish splendors of the storied medieval age. The wider our reading, the more delightful do these geographical touches become, so marvellously has the great poet employed this seemingly valueless material.

Again, Milton not infrequently employs what Mr. Ruskin terms the "Pathetic Fallacy," or the imputing to nature of sympathy with the moods of man. When Eve goes among the flowers of Eden, he says that,

"They at her coming spring,
And touched by her fair tendrance, gladlier grew."

'P. L.' VIII, 46–7.

Adam thus describes his first meeting with Eve:

"To the nuptial bower
I led her blushing like the moon: all Heaven
And happy constellations on that hour
Shed their selectest influence; the earth
Gave signs of gratulation, and each hill;
Joyous the birds; fresh gales and gentle airs
Whispered it to the woods, and from their wings
Flung rose, flung odors from the spicy shrub,
Disporting till the amorous bird of night
Sung spousal."

'P. L.' VIII, 511–519.

When Eve yielded to the tempter, and tastes of the forbidden fruit, it is said that,

"Earth felt the wound: and nature from her seat
Sighing thro' all her works, gave signs of woe."

'P. L.' IX, 782–3.

C. Conclusions.

In summing up these various facts, we must conclude that Milton did in the main look at nature "through the spectacles of books."

Of all the many allusions to wild animals, only five are to those which he could have seen in a stroll through the country. He mentions no common bird—save the nightingale—above four times. His landscapes are weighted down with geography and story; his allusions to the sky inseparably linked with astronomies and charts. His love for nature was no doubt genuine, but it was not his first love. His books, his studies, and his theology had the prime place in his heart; and he looked out upon nature through these *media* which were at best little more than semi-transparent. In the quiet years of his Horton experience he had perhaps

> "Peopled his minds with forms divine and fair,"

and later in life he doubtless called back these visions with pleasure. But it would seem that the pictures which came into his mind softened by the delightful haze of memory, and those which his reading brought him were sufficient. He did not care to be continually drinking in new inspiration from Mother Nature herself. He was city-born and city-bred, and chose a city for his home in active life—a city, too, which in these days at least never sees clear sun light or blue sky. We do not feel that he is a man fond of rambles thro' fields and by the river-side. He is rather the poet of 'Il Penseroso' and his typical prayer is:

> "Let my due feet never fail
> To walk the studious cloister's pale,
> And love the high embowéd roof,
> With antic pillars massy proof,
> And storied windows richly dight
> Casting a dim, religious light."
>
> 155–60.

It has been claimed that in the later poems Milton was striving for majesty and striking effect, and accordingly, on the principal of *omne ignotum pro magnifico*, purposely chose unusual and bookish allusions; but that in the earlier work, where this consideration did not influence him, we breathe the true spirit of English fields and forests. The only difficulty with this theory is that the facts are against it. We have already seen that as regards the quantity of references, the use in the two groups of poems is remarkably uniform. In the quality too there is noticeable uniformity. Only one of the eight wild animals mentioned in the earlier poems was to be found in England in Milton's time, and only five of the thirteen trees alluded to were common in English forests. It is thus evident that the bookish use of nature was not confined to his later years.

In the second place, we would notice our poet's tendency to use generic expressions. More than one-half his allusions to both animals and plants are of this sort; and these are only illustrations of a prevailing tendency. We must infer from this that he was not a nice observer. One hundred and one times out of one hundred and ninety a flower was to him only a flower or a blossom, not a rose or a violet or a daisy. He does not write with his eye *on the object*, and does not see the minute details of every scene which he describes. We can hardly imagine that he could ever have said to a butterfly as Wordsworth did:

> "I've watched you now a full half-hour
> Self-poised upon that yellow flower."

This lack of intimate knowledge sometimes caused him to make mistakes as in his allusion to the pine tree in 'Paradise Regained,' iv, 416–17, and in 'Lycidas' where he groups together flowers of different seasons which could not possibly be found in bloom at the same time. Another fact which forces us to this conclusion is his lack of fine distinctions in colors. He mentions green and blue, but never refers to their various shades. In Wordsworth, for instance, we find not only green, but olive-green, pear-green, dark-green, etc.; not only blue, but pale-blue, dark-blue, sable-blue, black-blue, etc.

These failures to be exact may possibly have been occasioned by near-sightedness. We do not have a record that Milton was thus afflicted, but we do know that he had some trouble with his eyes, that he strained them by over-study in his youth, and that they were a continual source of anxiety to him. Excessive study in youth now-a-days usually tends to myopia, and so it is not unreasable to suppose that this was the nature of Milton's ailment. The effect of myopic vision is to render outlines indistinct, and hence to make impressions indifinite. It is impossible to distinguish one sort of bird from another or

one sort of tree from another, altho' the observer is fully aware that a bird or a tree is before him. This seems to have been precisely the case with Milton. He mentions definite birds very rarely, except the nightingale, and this is always spoken of in connection with its singing at night, when of course it could not be *seen*. The failure to make nice distinctions in color also could be explained by the same theory, as could the fact that he saw but three colors in the rainbow. Another bit of evidence is his fondness for bright glistening objects.

In the third place, we should conclude that Milton was fond of music even if we did not know the fact otherwise; but we are led by our *data* to believe that he was not so keenly sensitive to the sweet harmonies of nature. He could well sing:

> "Let the pealing organ blow,
> To full-voiced quire below,
> In service high and anthems clear,
> As may with sweetness, thro' mine ear,
> Dissolve me into ecstasies,
> And bring all heaven before my eyes."
> 'Il. Pens.,' 160-66.

but we can hardly imagine him singing:

> "How tunefully the forests ring!
> To hear the earth's soft murmuring
> Thus could I hang forever!"

The natural sound to which he most frequently refers is thunder, and in general it is the loud noises which he heeds rather than the more unobtrusive sounds. To be sure, he seems to have been fond of the nightingale whose songs he must have often heard as he studied by his late low-burning lamp; but he seems never to have caught the sweet notes which caused a later poet to exclaim:

> "Hush, feeble lyre! weak words refuse
> The service to prolong!
> To yon exalting thrush the Muse
> Entrusts the imperfect song,"

and following traditional usage he classes the song of the cuckoo with the barbarous noises of owls and asses, apes and dogs.

Lastly, we must conclude that he had little or no philosophy of nature. He does not seem to have felt the influence of an all-prevailing *anima Mundi*—a spirit which touches the inmost soul, making one laugh with it and weep with it. He was in no sense a pantheist as was Shelly; he could not even be accused of being one as was Wordsworth. He never could have written:

> "Let me go where e'er I will,
> I hear a sky-born music still,
> 'Tis not in the stars alone,
> Nor in the cups of budding flowers,
> Nor in the red-breast's yellow tone,
> Nor in the bow that smiles in showers;
> But in the mud and scum of things,
> There always, always, something sings."

In brief, Milton used bits of nature as he did his geographical names, putting them in here and there, to give variety, tone, and charm to his work, but without system, without soul, without deep affection. The sight of various aspects of human life did not always send his thoughts back to nature for a similitude or a bit of brightness. But when a natural object was presented to him, he usually was by it reminded of something artificial or human. His idea of beauty seems to have been not a natural landscape but a garden, not the real features of a simple English scene, but an impossible Arcady or Arden Forest. We would not be misunderstood as suggesting here that Milton was inferior in genius to the various other poets from whom quotations have been given. We have only sought to show by a sort of elimination that he is not a true interpreter of external nature, that Walter Savage Landor is mistaken when he asserts that "if ever there was a poet who knew her well, and described her in all her loveliness it was Milton." Great and towering his genius was, but its true power is to be found along other lines, than in his treatment of Nature.

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BEOWULF 1009.

THE passage 'Beow.' 1005-9 is confessedly difficult. Earle has thrown a ray of light upon the half-line, *swefed æfter symle*, by adducing as a parallel some lines from Milton. His note is ('Deeds of Beowulf'): "Milton's piece upon the University Carrier offers some strange affinities of thought with that abrupt little episode, about shifts and dodges to elude Death, especially in these closing lines:—

In the kind Office of a Chamberlin
Shew'd him his room where he must lodge that night,
Pull'd off his Boots, and took away the light.
If any ask for him, it shall be said,
Hobson has supt, and's newly gone to bed."

But one can go further than this in the discovery of parallels. Mr. Frank H. Chase, of our Senior Class, whose article on "The Absolute Participle in the Old English 'Apollonius'" appeared in the December number of MOD. LANG. NOTES, suggests Lucretius and Horace. The passage from Lucretius is 'De Rerum Natura' 3. 938–9:

Cur non ut plenus vitæ conviva recedis
Æquo animoque capis securam, stulte, quietem?

That from Horace (perhaps derived from the preceding) is 'Sat.' 9. 9. 117–9.

Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat ut conviva satur, reperire queamus.

Orelli, in his note on the Horatian passage has:—"Aristoteles apud Maxim. et Anton. p. 878: *Ἐκ τοῦ βίου κράτιστόν ἐστιν ἐξελθεῖν ὡς συμποσίου, μήτε διψῶντα, μήτε μεθύοντα.* Anonym. apud Stob. Gessneri Ed. Tigur. 1559. p. 19: *Ὥσπερ ἐκ συμποσίου ἀπαλλάτομαι οὐδὲν δυσχεραίνων οὕτω καὶ ἐκ τοῦ βίου ὅταν ἡ ὥρα ἡ . . .* Nimis verbose hanc similitudinem exposuit Dio Chrys. in Charidemo Or. 30. extr."

Munro on Lucretius also quotes the following: "Sen. epist. 98 15 *ipse vitæ plenus est, cui adici nihil desiderat sua causa*: Stat. silv. II 2 128 *abire paratum Ac plenum vita.*"

Modern English poetry seems to have derived hints from this ancient image. Every one will recall Moore's

I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all hut he departed.

Shakespeare's line from 'Macbeth' (2.2.40) is equally familiar,

Chief nourisher in life's feast.

But less commonly known are the lines from Bishop Henshaw's (1603–1679) 'Horæ Succisivæ' (1631):

Man's life is like unto a winter's day,
Some break their fast and so departs away,
Others stay dinner then depart full fed;
The longest age but sups and goes to bed.
Oh reader, then behold and see,
As we are now so must you be.

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*THE METER OF "MILES STANDISH."**

In "Miles Standish" there are eight spondaic lines (89, 90, 99, 395, 463, 469, 606, 834). Two of these (89, 99) end with the words "Julius Cæsar." The fourth foot is a dactyl in all except 99, ("Caius Julius Cæsar") and 469, ("tongues of fire they spake with"). In the first four feet there is 68.24% of dactyls, nearly 10% more than in "Evangeline," the greatest difference being in the second and third feet.

(1) 79.252%
(2) 73.476%
(3) 58.938%
(4) 61.295%

The following are the per cent combinations of dactyls and spondees in the first four feet:

dddd	21.709	
	Total	21.709
ddds	13.556	
ddsd	14.833	
dsdd	6.483	
sddd	5.403	
	Total	40.275
ddss	5.894	
dssd	6.582	
ssdd	.393	
dsds	6.680	
sdsd	4.813	
sdds	3.733	
	Total	28.095
dsss	3.536	
sdss	3.536	
ssds	.982	
sssd	1.081	
	Total	9.135
ssss	.786	
	Total	.786

*Cf. "The Meter of 'Evangeline,'" MOD. LANG. NOTES for November, 1894.

In Miles Standish the line-endings are as follows:

(M.)	9.04%
(D.)	73.57%
(T.)	15.32%
(Q.)	1.77%
(P.)	.30%

In this respect the two poems do not materially differ, though "Miles Standish" has a less number of lines in which the last two feet are made up of entire words, there being 83.89%—4% less than in "Evangeline."

mmmmm	2.16%	
	Total	2.16%
mmmd	33.10%	
mmdm	1.67%	
mdmm	.10%	
dmmm	1.18%	
	Total	36.05%
mdd	.49%	
dmd	21.41%	
ddm	2.15%	
	Total	24.06%
mmt	6.19	
tmm	.10	
	Total	6.29%
dt	5.70%	
td	6.88%	
	Total	12.58%
mq	1.67%	
dd	.39%	
mmd	.20%	
p	.29%	
mt	.10%	
mmmm	.10%	
	Total	2.75%
		83.89%

These line-endings vary but slightly from the endings in "Evangeline," which does not have mt ("Miles Standish" 606), mdmm (107), and mmmm (469). The ending tm occurs once (685), mmd twice (90, 463), mdd five times (298, 677, 705, 738, 908). In the last ending, a preposition is not usually the latter part of the dactyl as is the case in "Evangeline." The pentasyllabic endings are arcabucero (28), Tokamahamon (53), and self-condemnation (364).

In "Miles Standish" the caesural pause occurs regularly in the third foot. Seventeen lines have the principal caesurae in the second and fourth feet, ten being m2 and m4.

Line 53 has the caesura f4; 415, m4.

m2 and m4	.98%
m2	73.56%
f3	24.76%
m3 and B. D.	2.65%
f3 and B. D.	.20%

Of the bucolic diaereses, eleven are at the end of trisyllabic dactyls, and seventeen at the end of spondees, all being followed by a grammatical pause except three spondees (508, 879, 997).

At the end of the fifth foot there are four grammatical pauses (321, 371, 484, 632). After the second syllable there are thirty. After the third syllable of the third foot there are two (53, 763), the words preceding the pauses being a tri- and a quadrisyllable. After a spondee in this foot there are seven pauses, the last syllable being a monosyllable preceded and followed by a pause.

Three dactyls in the second foot are followed by a pause (53, 670, 978). After the second syllable there are thirty pauses, nine of the preceding words not being dissyllables.

After a dactyl in the first foot there are ten pauses, seven after trisyllables. There are thirty-eight after the second syllable of this foot, twenty being caesural and all being after dissyllables.

Three lines have a pause after the first syllable of the sixth foot,—371 ending, "Ay, ay, sir!", and 338 and 408 ending "Why don't you speak for yourself, John?" After the first syllable there are sixty-four pauses in the first foot, thirty-six in the second, five hundred and thirty-nine in the third, thirty-one in in the fourth, forty-nine in the fifth.

A comparison of the results obtained shows that there are some noticeable differences between the two poems. The "Miles Standish" has about 8% more of lines containing three or four dactyls, and about the same per cent less of lines having two or three spondees. In lines having one spondee and three dactyls, the spondee in "Miles Standish" occurs most

frequently in the third or fourth foot; in "Evangeline," in the second foot. "Evangeline" has a larger per cent of lines in which the last two feet are made up of distinct words. There are a few word-combinations found only in "Miles Standish," but the most noticeable difference is in the ending mdd. In "Miles Standish" the caesura is regularly in the third foot. The number of pauses in this foot is larger than in "Evangeline," which in turn has more in the fourth than "Miles Standish." In the latter, the length of the words preceding a grammatical pause, within and at the end of the feet, varies more than in the former, and in general we may say that the greater freedom in the position of the caesural pauses and closer attention to the length of words preceding pauses make the "Evangeline" the more artistic work of the two.

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THE VERB IN THE "MORTE D'ARTHUR."

Part of the ground covered by Baldwin in his treatise, 'The Inflections and Syntax of the 'Morte d'Arthur,' was treated some years ago by Dr. S. W. Norton of this university in his (still unpublished) thesis. As a comparision of the work of these two reveals oversights on the part of both, it will be well to supplement Dr. Baldwin's published results by those of Dr. Norton. I have confined myself to the inflection of the verb. Forms given by Baldwin without citation I have inclosed in parenthesis when Dr. Norton failed to find them; of most of these Dr. Baldwin will doubtless be able to cite cases. Brackets are placed about weak forms when strong ones might be expected. 1, 2, 3, before verbal forms, indicate the first, second, and third stems respectively.

Reduplicating Verbs, §133.

[2 *drad* 139.4, 3 *dred* 828.17]
2 *fett* 43.3.
[*hanged* (cf. B's foot-note) occurs as participle also 236.16 and 237.29, and as pret. sg. 141.31.]
1 *behote* 1. sg. 92.12.
1 *hewe* (cf. B's foot-note) occurs also 71.25.
2 *hytde* pl. 48.19.
2 *ouerthrowe* pl. 819.10.

The Weak Verbs.

§165. (*stretche*) has also *stretched* in pret. 213.32.
§170. *feche* is also found, 504.10.
§179. Add *causeth* 344.35.
§207. Add 3 *owed* 567.8.
§208. cf. *dare* 192.34.

The Strong Verbs.

class 1, §135.

1 *strydyng* 802.15, 2 *strode* 312.16, 833.2, (*strade*).
1 *bestryde* 531.14, 2 *bestrode* 431.9.
2 *droofe* 700.18, 3 *dryuen* 61.5.
(1 *shyne*)
1 *shryue* 855.29.
2 *strofe* 146.22 (cf. B's foot-note).
3 *wreton* 614.2.
[2 *wrythed* (intrans.) 582.23.]

class 2, §137.

[2 *bowed* 479.16].
2 *chosen* 663.20 pl., or 'had' is lost.
2 *clafe* 693.21.
[1 *flee* 70.23, 2 *fled* 70.24, 3 *fledde* 853.29].
1 *fletynge* 614.28.
2 *flay* 689.13.
(1 *flynge*. B., top of page 41, implies that he didn't find it either.)
[1 *tese* 59.37, 310.27, 30, &c., *lose* 312.3, 2 *loste*. 41.12, 3 *tost* 59.36, *toste* 65.21].
1 *tyest* 344.3.
[1 *shotynge* 102.23, *shote* 770.13].
[1 *brenne* 88.32, *bernnyng* 859.20, 2 *brent* 88.27, 3 *brent* 64.7, *brennte* 79.36].
(1 *flynge*, 2 *flang*) 2 *flange* 480.32.
(1 *rynge*).
2 *sprange* 392.26.
(1 *stynge*).
1 *stynkest* 218.36.
2 *swange* 294.21.
3 *songen* 579.14.
2 *sanke* (cf. B's foot-note) occurs also 59.2.
(3 *wonne*).
2 *hatp* 155.8, the plural form wanted by Dr. Baldwin §152.

class 3, §141.

(2 *bere*).
2 *broke* 258.28.

(2 *come*).
Dr. Norton has 2 *ware* 468.27 only (cf. B's foot-note 3 p. 43).

CLASS 5, §149.

2 *gauest* 94.19. (2 *yaf* only in *foryaf* 43.32), 3 *yeuen* 44.9.
2 *quod* 60.10.
3 *seen* 846.5.
(2 *saw*).

CLASS 6, §150.

[3 *ferd* 112.26].
(*farsake*, *-soke*, *-saken*).
1 *gnawynge* 167.32.
3 *lade* (cf. B's foot-note) also 354.4.
(1 *shake*, 2 *shoke*).
1 *stondynge* 58.31, 3 *stand* 813.2.
2 *vnderstood* 163.29.
2 *swore* 52.10.
(1 *wasshe*, 2 *wasshe*).
(2 *wake*) [2 *waked* 184.1, 473.27, *awaked* 65.14; of course, weak already in O.E.]

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CHAUCER AND VALERIUS MAXIMUS.

THE name *Elcanor* (var. Th. *Alcanore*) in Chaucer's "House of Fame," 516 (ii, 8), has hitherto eluded identification. Mr. Skeat, in the last edition of the poem ('The Complete Works of Chaucer,' 1894, vol. iii, p. 253), finding no encouraging clue to the person meant, desists with "nor do I at all understand who is meant."

The context requires the name of some one who had a notable dream; but no Elcanor or Alcanor is known to have been thus favored. However, Chaucer's proper names are elastic, although he is a veracious historian, and we may be sure that some great dreamer's name is not too far distant from *Elcanor* (*Alcanor*); this I believe to be *Hamilcar* (var. *Amilcar*) whose "avisioun," of the "selly" sort, obtained from Cicero ('Div.' i, 24), is reported by Valerius Maximus ('Mem.' i, 7, "De somniis") in one of Chaucer's favorite books. This account of Hamilcar's dream is as follows:

"At Karthaginiensium dux Hamilcar (*var.* Amilcar), cum obsideret Syracusas, inter somnum exaudisse uocem credidit nuntiantem futurum ut proximo die in ea urbe cenaret. laetus igitur perinde ac diuinitus promissa uictoria exercitum pugnae conparabit. in quo inter Siculos et Poenos orta dissensione, castris eius Syracusani subita inruptione oppressis ipsum intra moenia sua uinctum pertraxerunt. ita magis spe quam somnio deceptus cenauit Syracusis captiuus, non, ut animo praesumpserat, uictor."

To obtain *Alcanor* from *Amilcar* (perhaps through *Alcimar*; cf. Ariadne>*Adriane*) will not startle a reader of Chaucer.

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HAMLET'S "WOO'T DRINKE UP ESILE?"

FURNESS begins as follows five pages of original and selected comments upon this expression:—

"With the exception of 'the dram of eale,' no word or phrase in this tragedy has occasioned more discussion than this *Esill* or *Esile*. . . . . Theobald saw the difficulty so clearly that subsequent criticism has chiefly ranged itself on one or other of the two interpretations suggested by him, viz. that the word either represents the name of a river, or is an old word, meaning vinegar."

The phrase under discussion comes at the beginning of a well-known speech of Hamlet to Laertes at the grave of Ophelia:—

"'Swounds, show me what thou'lt do:
Woo't weep? woo't fight? woo't fast? woo't tear thy self?
Woo't drink up eisel? eat a crocodile?
I'll do't."

V. 1, 297-300. Globe text.

I believe that the *denotation* vinegar has seemed unsatisfactory simply because the *connotation* of the phrase as a whole has not been understood. I believe that an allusion is intended to the draught of vinegar and gall offered to Christ. This draught was looked upon during the Middle Ages as a bitter, loathsome compound, and the offer of it to Christ as a crowning insult and a crowning torture. The phrase takes all its fulness of meaning, I believe, from this distinct reference to the dying agonies of the Crucified One.

There seem to be three offers of 'vinegar' to Christ recorded in the gospels. I will give these in a tabular view. The 'interpretation'

of each offer that I subjoin is taken from the comments upon the passages concerned that are given in the volumes of the Cambridge Bible for Schools and Colleges.

I.	II.	III.
The offer of vinegar and gall (or myrrh) *before the crucifixion.*	The mocking offer of vinegar *during the early part of the time that Christ is hanging upon the cross.*	The offer of a sponge filled with vinegar *just before Christ's death.*
Christ tastes, but does not drink.	Christ does not drink.	Christ drinks.
Matt. xxvii, 33–34. Mark xv, 23.	Luke xxiii, 36.	Matt. xxvii, 48. Mark xv, 36. John xix, 28–30.
Interpretation: a stupefying draught offered in mercy.	Interpretation: "By the word 'mocked' seems to be meant that they lifted up to his lips the vessels containing their ordinary drink—sour wine—and then snatched them away."	Interpretation: "probably in compassion rather than mockery; or perhaps in compassion under cover of mockery."

We can hardly expect to find better evidence as to the way in which the Englishmen of the Middle Ages conceived of the crucifixion than that given us by the dramas that treat of this in the great cycles of English mystery plays. Any interpretation in which the four extant cycles agree was almost certainly the universal interpretation at the time that "Hamlet" was written; for the last performance of the York plays took place when Shakespeare was fifteen years old, while the Chester plays were acted for the last time in 1600.

All the three offers of vinegar noted above are united into one offering in the mystery plays. The conception common to all four cycles seems to be the following:

1. The drink used is vinegar mingled with gall, or myrrh.

2. The drink is the most unpalatable mixture that malice can devise. It is offered to Christ when he is tortured with thirst. The very sight of the draught causes His face to become distorted with loathing.

This conception of the draught of vinegar and gall as a malicious means of torture seems to be so old that only the agreement of reputable scholars makes one accept the modern interpretation. In Tischendorf's edition of the Evangelia Apocrypha (Lipsiae, 1876) in the Ev. Nicodemi, Pars II, Cap. iv, Latine A, Satan says to Inferus, just before Christ's descent into hell:

. . . "lanceam exacui ad percussionem eius, fel et acetum miscui dare ei potum, et lignum preparavi ad crucifigendum eum et aculeos ad configendum, etc."

3. This offer of vinegar and gall is the last insult and torture to which Christ is subjected. He refuses the draught, apparently not even tasting it, and dies immediately afterward.

4. The word used is *aysell*, *aselle*, *ascill*, *eygil*. No other word is used for vinegar in connection with this incident, so far as I have noted.

Wycliffe, however, uses *aycel* in Matt. xxvii, 48 only, out of the six passages noted above, and there he adds the explanatory gloss *or vynegre*; in the other places he uses *vynegre*, *wyn*, and *wiyn*.

I now give, from each of the four cycles of mystery plays some of the most striking lines that illustrate the above statements.

'The York Plays.' xxxvi, "Mortificacio Cristi."

Jesus. . . . . . .
A l me thristis sare.
Garcio. A drinke shall I dresse þe in dede,
A draughte þat is full dayntely dight,
. . . . . .

Nowe swete sir, youre will yf it ware,
A draughte here of drinke haue I dreste,
To spede for no spence þat ȝe spare,
But baldely ye bib it for þe beste
For-why;
Aysell and galle
Is menged with alle,
Drynke it ȝe schalle,
Youre lippis, I halde þame full drye.
Jesus. þi drinke it schalle do me no deere [harm],
Wete þou wele þer-of will I none.

(After speaking eleven lines more in this same speech, Jesus dies.)

'The Towneley Mysteries:' "Crucifixio."

Jesus. . . . . . .
Now thryst I wonder sore.
Primus Tortor. Noght bot hold thi peasse,
Thou shalle have drynke with in a resse,
My self shalbe thy knave;
Have here the draght that I the hete,
And I shalle warand it is not swete
On alle the good I have.

(The drawing lots for the coat comes next. Christ speaks six lines more in two speeches before dying.)

In a later play in the same cycle, "Resurrectio Domini," Christ says:

And yit more understand thou shalle,
In stede of drynk they gaf me galle,
Aselle they menged it withalle,
The Jues felle;
The payn I have, tholyd I to save
Man's saulle from helle.

'The Chester Plays.' "The Crucifixion."

Jesus.
My thruste is sore, my thruste is sore!
Tercius Judeus.
Yea, thou shalte have drinke therefore,
That thou sball liste drinke no more
Of all this seven yeaire.

(Jesus then utters a dying speech of five lines.)

In play xviii. "The Harrowing of Hell," Satan says of Christ:

"Againste this shrewe that sittes here
I tempted the folke in fowle manere,
Ascill and gall to his dynere
I made them for to dighte."

'The Coventry Plays' (so-called). xxxii, "The Condemnation and Crucifixion of Christ."

Jhesus. So grett a thrust dede nevyr man take
As I have, man, now for thi sake;
For thrust asundyr my lyppys gyn crake,—
For drynes thei do cleve.
Tertius Judaeus.
ȝour thrust, sere hoberd, for to slake,
Ey ȝil and galle here I the take,
What! me thynkyth a mowe ȝe make:—
Is not this good drynk?
To crye for drynke ȝe had gret hast,
And now it semyth it is but wast,—
Is not this drynk of good tast?
Now telle me how ȝe thynk!

(Jesus then utters his dying words.)

That the letter ȝ in the word "ey ȝil" can have the pronunciation of *z* is plain from the form "Bel ȝabub"=Beelzebub in the twenty-second play of this same cycle.

No city of England was more famous for its Scripture plays than Coventry, situated only eighteen miles from Stratford-on-Avon. Two of the craft-plays of Coventry have come down to us, although the so-called Coventry cycle is not thought to be rightly named. That the craft-plays of Coventry agreed in the main with those in the cycles that we possess is not only probable *a priori*; it is made quite certain by the fact that one scene, the Disputation of Christ with the Doctors in the Temple, is largely the same in the York Plays, the Woodkirk (Towneley) Plays, the Chester Plays, and in the play of the Weavers of Coventry (see Davidson, MOD. LANG. NOTES vii, p. 92; and "Studies in the Eng. Mystery Plays," Chap. xxv, *Transactions Conn. Academy*, vol. ix).

I quote two passages from Mr. Halliwell-Phillips, in which he speaks of the English mystery plays:—

"That Shakespeare, in his early youth, witnessed representations of some of these mysteries, cannot admit of a reasonable doubt. . . . . The performances which then took place nearly every year at Coventry attracted hosts of spectators from all parts of the country, while, at occasional intervals, the mystery players of that city made theatrical progresses to various other places. It is not known whether they favored Stratford-on-Avon with a professional visit, but it is not at all improbable that they did, for they must have passed through the town in their way to Bristol, where it is recorded that they gave a performance in the year 1570."

"It is impossible to say to what extent even the Scriptural allusions in the works of Shakespeare himself may not be attributed to such performances, for in one instance at least the reference by the great dramatist is to the

history as represented in those plays, not to that recorded in the New Testament." 'Outlines of the Life of Shakespeare,' Ninth Ed., pp. 46 and 50.

The two citations of Furness which refer to Christ represent him as "tasting" the "eisel and gall," in accordance with the account of Matthew. These passages look upon this tasting as one of the tortures of the crucifixion. From Sir Thomas More's Poems is quoted: "remember therewithal How Christ for thee tasted eisel and gall." In the eighth prayer in the 'Salisbury Primer,' 1555, we have the words: "O blessed Jesu: . . . . I beseech thee for the bitterness of the aysell and gall that thou tasted."

In 'Nares' Glossary' (edition of Halliwell and Wright) the following is quoted from Skelton:—

> "He paid a bitter pencion
> For man's redemption,
> He dranke eisel and gall
> To redeme us withal."

The different forms of the word *eisel* occur in a moderately large number of passages, and in various writers; but the latest example of its use that is given in Murray's 'Dictionary' bears the date 1634.

It seems probable to me that the phrase "to drink eisel" came to have a proverbial meaning, and to contain an allusion to the mixture of eisel and gall that was offered to Christ. The different offers of vinegar were confused; hence, while Christ seems to have been thought of in the mystery plays as refusing the draught, other writers speak of him as tasting, and others still as drinking. All certainly conceived of the eisel and gall as the bitterest mixture possible.

One of the most intensely personal of Shakespeare's Sonnets, No. cxi, contains the word *eisel*:—

> "O, for my sake do you with Fortune chide,
> The guilty goddess of my harmful deeds,
> That did not better for my life provide
> Than public means which public manners breeds.
> Thence comes it that my name receives a brand,
> And almost thence my nature is subdued
> To what it works in, like the dyer's hand:
> Pity me then and wish I were renew'd;
> Whilst, like a willing patient, I will drink
> Potions of eisel 'gainst my strong infection;
> No bitterness that I will bitter think,
> Nor double penance, to correct correction.
> Pity me then dear friend, and I assure ye
> Even that your pity is enough to cure me."
> Globe text.

I will not try to interpret the word *eisel* in the above lines, lest I seem to use one conjecture to help prove another; but I do not think that this sonnet furnishes any reason for rejecting the explanation that I offer for the passage in "Hamlet."

It seems probable to me, then, that Hamlet's phrase "Woo't drinke up Esile?" means something like this: "Would you rival the agonies of the Crucified One?" Those who have interpreted *Esile* as a river because the context demands hyperbole, will note that in the English mystery plays Christ does not even taste the vinegar and gall. They are at liberty, therefore, to find in this expression the hyperbolical meaning, "Would you go beyond the agonies of the dying Saviour?"

It seems highly probable that the expression "to drink eisel" passed into proverbial use through the influence of the mystery plays, and that this much-discussed phrase in "Hamlet" marks a point of connection between Shakespeare and the primitive English drama that has not been suspected.

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OLD SAXON FRAGMENTS.

Bruchstücke der altsächsischen Bibeldichtung aus der Bibliotheca Palatina, von Karl Zangemeister und Wilhelm Braune. In den *Neuen Heidelberger Jahrbüchern*, Jhrg. iv, Heft 2 ss. 205-294, auch als Separatausgabe im Verlag von G. Koester (Heidelberg) erschienen.

On the ninth of last May there appeared in the 'Beilage zur Münchner Allgemeinen Zeitung' a short article by Professor Braune of Heidelburg, entitled 'Die altsächsische Bibeldichtung,' in which he announced an important discovery of new fragments of Old-Saxon poetry, made by his colleague Professor Zangemeister in a Vatican, formerly Palatine, Ms. of the ninth century, the editing of which had been entrusted by the discoverer to the writer of the article.

In the short preliminary account, which accompanied the announcement, Professor Braune stated that there were four fragments, one an excerpt from the Heliand (Vs. 1279-1557)—a most valuable addition to the Heliand-codices—while the other three, comprising 337 verses in all, were selections from the Old-Saxon Genesis, which was, up to this time, known to scholars only through the genial discovery of Sievers, that the long interpolation (Vs. 235-851) in the Anglo-Saxon Genesis, detected by him and designated Gen. B., was a translation from the Old Saxon, and therefore once constituted a part of an epic on the Genesis most probably by the poet of the Heliand. Zangemeister's "epoch-making" find confirms Siever's views, especially as by good fortune the first extract from the O.-S. Genesis corresponds to ll. 790-817 of the Ags. Genesis, and all controversy about the original dialect and authorship of Gen. B. is thus brought to an end.

The announcement that these fragments would be published in the ensuing number of the *Neue Heidelberger Jahrbücher* caused its appearance to be awaited with great interest, not unmixed with impatience at its delay. This delay is now explained and more than repaid, by the publication of the fragments accompanied by excellent photographic facsimiles of the entire text.

On pages 205-210, Professor Zangemeister gives an account of the circumstances under which the discovery in the library of the Vatican was made, and a description of the codex, Palatinus Latinus No. 1447, which he designates V., and in which the 'Fragmenta Palatina' appear. This codex, which may have been written in Magdeburg or a neighboring cloister (p. 209), belonged in 1479 to the cathedral library at Mayence, from which it came later into the Bibliotheca Palatina, and was with the other Mss. of that famous collection transferred, after the capture of Heidelberg by Tilly in 1622, to its present resting-place. It is written in Carlovingian minuscule of the first half of the ninth century and contains astronomic and calendarial material of little value. The Old-Saxon fragments are written on vacant pages or parts of pages, and are really selections preserved in their entirety, with the exception of the first Genesis fragment, of which seven Ms. lines, about sixteen lines of text, have been cut away by the binder. These extracts were therefore copied from one or possibly two codices, containing the Heliand and Genesis complete, and were no doubt chosen for their preëminent beauty.

Although the script differs in size and character, Zangemeister is of the opinion (p. 209) that all the fragments were written by the same hand, and that the divergences are to be accounted for by the fact that they were not written at one time nor with the same pen. Braune accepts Zangemeister's conclusions (p. 211), but dialectic and orthographic divergences in the treatment of *h* and in the marking of quantity, force him (p. 224) to admit the possibility that the fragments were written by three hands, from one of which we have the extract from the Heliand, from another the first and third selection from the Genesis, and from a third the second selection.

A careful examination of the fac-similes has convinced me, that we must distinguish two hands at least, in other words that the scribe of the Heliand extract did not write the selections from the Genesis. To the dialectic and orthographic divergences of the Heliand extract from the Genesis which Braune considers, I would add several others of varying importance, which I find in his grammatical discussions: p. 216 -in occuring four times in Gen. as the ending of the perfect part; the gen. ending -as without exception in Hel., while -es occurs seventeen times in Gen.; p. 217 d h and ð h exclusively in Gen. iii; p. 219 quad (3) and quat (2) in Gen.; p. 220 miđ (6) in Hel., but mid (14) along with miđ (11) in Gen. These can best be explained by the assumption of different scribes. Furthermore, the Heliand fragment is distinguished from the others by the evident care and accuracy with which it is written. This is shown not alone by the size of the script (cf. Braune p. 209), but by the character of the letters, by the almost total absence of orthographic errors, which are, on the other hand, so frequent in Genesis, especially in ii and iii, by the consistent division of metrical half-lines[1] and by the marking of

1 Braune omits the period at the end of the following half-lines: 1284^{b}, 1285^{a}?, 1287^{b}, 1306^{b}?, 1308^{a}, 1313^{a}, 1315^{a}?, 1316^{b}, 1322^{a}, 1326^{a}?, 1332^{b}, 1334^{b}, 1335^{a}, 1348^{b}, 1353^{b}, 1357^{a}, also after s a l i g a 1304, leđ 1337. gibidig 1348.

quantity. Finally, in the Genesis o r is with few exceptions written in ligature, in the Heliand this ligature does not occur. Of less importance is the fact that *e* with a hook at the top appears a few times in the Genesis (h e 58, 157 h i e 218 m e n d a d i g e 188 g e r e u u e d i 246 s e a 281) but not at all in the Heliand.

It is more difficult to determine whether the Genesis is written by one hand or two. I am inclined to the latter view on account of the divergences which Braune points out on pp. 233-34, and would add that o r appears without exception in ligature in i and iii, but only in half the cases in ii (written out 13, in ligature 13). But Gen. ii is certainly written by one hand, not by two, as Braune suggests (p. 224) on account of the fact that the part on the second leaf of the Ms. (Plate iii) is written with much finer strokes than that on the tenth leaf (Plate iv). That the script on Plate iv is larger is true, but the change comes at the end of the first line of that page, and the character of the letters remains the same.

The editing of the fragments by Prof. Braune is, as was to be expected, exemplary, and he has shown commendable generosity in hastening to publish his work without attempting to exhaust the minor questions of detail. The introduction consists of an excellent and accurate account of the chief characteristics of the language (pp. 211-224),[2] and an analysis and sympathetic appreciation of the Genesis from a literary point of view (pp. 224-235). Also Prof. Braune furnishes on pp. 265-293 a list of the word-forms and an exhaustive glossary of the Genesis.[3]

The fragments with accompanying notes are printed on pp. 237-264.

The text of the Heliand extract taken from the Sermon on the Mount, which precedes the others, is diplomatic, excepting that the metrical lines are divided off. A striking peculiarity of this fragment is the consistent and correct designation of vocalic length by the acute accent, which distinguishes it from the Genesis fragments (cf. p. 222) as well as from the other Old-Saxon codices. Unfortunately Sievers has disregarded the quantity-marks of the Mss. in his edition of the Heliand, but a comparison of our fragment with the fac-simile of part of a page of the Monacencis in the second part of Schmeller's edition, and selected from the small part of the codex in which an attempt is made to designate quantity consistently,[4] shows that the former is much more accurate. From Gallee's notes ('Altsächs. Gram.' §§38 Anm. 1, 4 14, Anm. 43 Anm. 1. and 44 Anm. 1.), I conclude that marking of quantity is rare in Cottonianus, and the fac-simile of the Fragmentum Pragense (*Wiener Sitzungsber.* phil.-hist. Classe Bd. 97 s. 624) contains no quantity-marks.

In V. the acute appears regularly upon long vowels and diphthongs in the stem-syllable. According to Braune (p. 222 cf. p. 294), there are six examples of the accent upon a short vowel. The faint marks above s a t 1286, which Braune takes to be an acute, are probably flecks on the Ms., as the acute generally describes a curve, while this would be a straight line. In e f t h ó 1329 the error is probably due to the influence of t h ó, t h ú o (cf. l. 1279), which always takes the accent. In s a l í g a 1300 for s á l i g a the acute is carelessly placed as often occurs in diphthongs and in s ú u i d o Gen 151 and m é n g i t h a h't e o 1354. L ó f 1289 forms the first and markedly predominating arsis of a half-line, scanning according to type C 3, and it is possible that the short vowel is sporadically lengthened. It would be interesting to observe whether this example can be duplicated. There remain, therefore, but t h í n g 1295, in which the mark is very indistinct, and é n d i 1340, where the acute is obviously incorrect.

On the other hand, failure to place the acute where it belongs is comparatively rare.[5] The acute is omitted but seven times over a long vowel in the stem-syllable of a word of more than one syllable, as against 116 times in

2 P. 212 l. 9: add u u ó p a n 1352, cf. also t h ó 1284.

3 I have noted two omissions in the glossary: p. 282 l. 3 l i c-h a m a n dat. sg. 135 and p. 290 l. 7 from below l e g a r-b e d d u u a r a n 30.

4 cf 2. Lief. Proemium p. x. Schmeller's reproduction of these marks of quantity is unreliable as a comparison of the fac-simile with the corresponding text will show.

5. Braune in his text omits the acute in the following words: n á h o r 1279 s u ſ ð o 1282 hélag 1292? súoðan 1300? sinlíf 1304, líf 1343, méðo 1345 and méngithâhteo 1354. I count therefore 158 cases (not 151 as Braune p. 294), where the acute is correctly placed.

which it is correctly placed. When, therefore, the acute does not occur at all over an originally long vowel in unaccented syllable, including l i c, we have here a confirmation of the view, advanced from the observation of the metre, that these vowels are short in the Heliand. In monosyllables with original long vowels, which are sometimes accented, but usually enclitic, the marking of quantity is to some extent conventional and inaccurate, and little attention is paid to the influence of sentence accent upon the quantity, the codex resembling in this respect modern texts with marked quantities. The exceptions are th ár 1326 in the arsis, t h a r 1312, 1333, 1352 in the thesis, g i h u é 1327 in the arsis, he (5) but hé 1296, in the thesis; also s o occurring four times in the thesis is short, as well as t h e and t h e m, the latter occuring 13 times not only as article but also as demonstrative and relative so that this fact should be recognized in the grammars. ér occurs once in the arsis, once in the thesis. The following occur only in the thesis: ók 6, o k 2, h ú 1, g í 1, g i 2, th ó 1.

Especially interesting and valuable is the indication of the diphthongs in accented syllables as long. We are thus led to associate them with the Ags. long diphthongs and the cause of the length is not far to seek. The O.-S. as well as the Ags. diphthongs are stress-diphthongs (unechte Diphthonge), that is diphthongs in which the less sonorous member is syllabic (cf. Sievers 'Phonetik'4 §392). But in descending stress-diphthongs the first and less sonorous member must receive extra stress in order to become syllabic, and the natural tendency is to lengthen it. The confirmation of this view is to be found in the O. H. G. Notker, (cf. Braune, *Beitr.* II 129 f.), where the stress-diphthongs are marked long (îe, îa, îo, ûo), while the sonoric diphthongs (echte Diphthonge) are marked short (éi, óu, éu, íu). We must, therefore, recognize the length of stress-diphthongs in the three main Westgerm. dialects, but the development was probably independent in each case. In Old Norse the opposite development took place and descending diphthongs became ascending.

The acute appears over a diphthong in the stem-syllable of an accented word 28 times, it is omitted 11 times: viz. úo 16 u o 2, ío 6 i o 3, éo 2 e o 1, éa 1, íe 2, íu 1 i u 5. The fact that i u occurs five times without the acute as against one time with it, strengthens the theory stated above, for in this diphthong the sonority of the two members is about alike, and Notker regularly treats it as a sonoric diphthong, writing it íu. In unaccented syllables diphthongs are never written with the acute, that is they are short. In monosyllables the same conventionality, which prevails with long vowels, is to be observed in the case of the diphthongs: h íe r occurs twice in the arsis, five times in the thesis but h i e r three times, t h i e once in the thesis, s íe a once but s i a s e a ten times, t h i a t h e a eleven times in the thesis, éu íu twice but e u i u three times in the thesis, g í o once in the thesis and th úo five times in the thesis.[6]

A comparison of V. with M. and C. (pp. 240–241) shows that it occupies an independent position with relation to both, also that it is, so far as it goes, freer from errors and deviating less from the original than either of the other codices. I note the following omissions in Braune's list of variants: 1289 h ú V=h u o C, h u u o M; 1293 m u n d V=i s m u n d M, i s m u ð C; 1319 u u i l i V C=u u i l M; 1321 t h u r u h t h a h t t h o l o t V, t h u r h t h a t t h o l o d M=t h u r u t h a t t h o l o n d C; 1324 i s V M=t h e s C; 1342 i u u u a n V, i u u u e n M=i u u u a r o n C; 1357 sorogonde V= sorgondi M C.

The Genesis fragments follow. I shall only give a brief synopsis of them, referring for details to Braune's excellent analysis mentioned above. The first selection, containing the speech of Adam, in which he upbraids Eve and depicts the ills that await them, is printed with the corresponding Ags. text. Of the many interesting points, suggested by a comparison of the two texts, several are treated by Braune in his notes; for instance, the change in the text of the translation due to the substitution of Ags. words for such words in the original as are foreign to Ags. poetry, and the shortening of the verses by the omission of

6. In addition to the corrections to Braune's text made above I would add to the note on s p r a k a 1340, that the second *a* is plain; also that an *e* is written between and above *u* and *o* in n a r o u u o r a 1350.

unimportant words in the original. This small fragment will serve as the starting-point for important investigations, especially for comparative study of the syntax and stilistics of the two languages.

The second selection of 124 lines consists of two fits or cantos and presupposes a description of the murder of Abel by his brother. The first fit narrates in a highly dramatic form Cain's return to his dwelling, his arraignment by God, his confession and fear of being slain by the way, God's establishing a peace with him on earth accompanied by his curse. In the second fit follows the description of the grief of Adam and Eve at Abel's death and the crime of Cain. The parents are troubled at the thought that they have no longer a son. Then Seth is born to them as a token of God's favor. Recurring to Cain the poet relates that he had strong descendants, evil and loving strife. With these Seth's descendents are united in marriage with the result that all become hateful to God. One alone, Enoch, was good and wise, whom therefore God took from the sinful world. Then follows the mediæval myth of the second coming of Enoch and his slaying by Antichrist, who in turn is put to death by an angel of God, and of the establishment of God's kingdom on earth.

The third selection of 187 lines contains the story of the destruction of Sodom and is divided into two cantos. The first relates of the reception of the angels by Abraham at Mamre, and of his entreating and haggling with God to spare Sodom. The second fit describes the wickednesss of Sodom and the reception of the angels by Lot, who is warned to flee. Then follows a vivid potrayal of the destruction of the city and the incident closes with the turning of Lot's wife to stone upon a mountain "where she shall stand as a sign to men as long as the earth lives."

The first fit and the beginning of the second of ii and the end of the second fit of iii can be compared in their lofty beauty and dramatic power to the Fall of the Angels, and the speech of Satan in the Ags. fragment and the Genesis, so far as it is preserved in the original dialect and in translation, may be said to represent the very summit of poetic production of a Christian character in the first period of the Germanic literatures.[7]

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FRENCH GRAMMAR.

A Reading French Grammar. A short method of learning to read the French language, by EDWARD H. MAGILL. 8vo, 146+14 pp. Philadelphia: Christopher Sower Co.

Modern Freneh Series, annotated for schools and colleges with biographical sketches of the authors, by EDWARD H. MAGILL; Philadelphia: Christopher Sower Co. I. 'Le Piano de Jeanne' and 'Qui perd gagne' by FRANCISQUE SARCEY, 194 pp.; II. 'Sur la Pente' by MME DE WITT (née Guizot), 196 pp.; III. 'La Fille de Clémentine,' ou 'Le Crime de Sylvestre Bonnard' by ANATOLE FRANCE, 209 pp.

IN the preface to his grammar, Prof. Magill writes:

"The object aimed at by most English-speaking people in studying the French language is believed to be the mental training which such study supplies and the ability to read readily the valuable scientific works in that language, together with an early introduction to the treasures of its literature."

7 I add the following notes to Braune's text: 12 m i Note, mn is certain; I think I see a stroke above the letters, in which case this is an abbreviation (unknown to me). 14 after uuesan an interrogation-mark in the Ms. There are similar cases in the Ohg. Isidor (e.g. xxxi 13), where an interrogative clause is distinctly separated by the punctuation and capitalisation from a following modifying clause, and this usage of the Mss. which illustrates the passing of the language from parataxis to hypotaxis should be recognized in the text. 29 e n a m, I read e n u m with *u* blurred or possibly corrected out of *o*; if this letter were *a*, it would be open *a* which the scribe does not use. 54 and 61 t h i n u m, I read in both cases t h i n u n (cf. t h e s u n l. 71). Braune states in his note to the latter case that the third stroke of an *m* has been run together with the following *f*, but I can see no difference between this *f* and that in f o r *ð* just preceding. 56 Braune corrects g a r o o into g a r o, but cf. g a r o o C 620 g a r a o C 206 Ohg. g a r o w o, Ags. gearuwe. 66 t i a n o n o, I read t i u n o n o, cf. the *u* in thu l. 44 and the note to e n u m above. 89 iac, Note, cf. the long *i* in i n a 134 ik 207 i m 280. 126 g e s i d i, the *d* is stroked, but later and with a finer pen. 148 f o l c not f o l k. Also it seems to me that in ll. 153, 203, 282 and 318 the punctuation of the Ms. is to be preferred to Braune's.

This is the object of the series now to claim our notice. The leading grammatical rules are studied in what is doubtless the most natural way, that is, the verb is learned first and then the other parts of speach; the tendency of Modern Language teaching is in this direction, for most instructors now recognize the uselessness of studying the rules for articles, adjectives, pronouns and what not, before learning anything of the most important element in language—the verb. Prof. Grandgent's new French Grammar follows this plan, and so, it seems to me, should all our modern language grammars. Whether the irregular verbs should be taught at the very start is a different question; in fact, instructors do not seem to "teach" irregular verbs as much as they did formerly; they rely more on the student learning and becoming familiar with them as he meets them in the course of his reading, when no irregular formation should be passed over until the student has thoroughly understood its peculiarities. After the verbs have been studied, the other parts of speech should follow in rapid succession, so that reading may be begun at a much earlier stage than was customary a few years ago. When the student has begun to read, the more elaborate and difficult syntactical rules should be studied, and they should be impressed on the student's mind by the careful translation of English into French, and, if possible (certainly at first) by the translation of exercises based on the text he has just been reading.

This is the plan followed by the author in the grammar under discussion; but no exercises for translating into French are given for the reason that "it seems to the author best that a student should, by reading, first learn how *others* write French before attempting to do it for himself." This view will probably not be accepted by all teachers, and it does seem that a few good sentences, to be rendered into French, could do no harm, but might, on the contrary, fix the rules in the learner's memory. Prof. Magill does say that "written exercises in French are of great value and really indispensable, but they properly come later, after acquiring a considerable familiarity with the printed page," and it might therefore be well for him to furnish us with such exercises, based on the texts which follow in his series; these would, at any rate, be useful before attempting some standard Composition work. I should say that, with the exception of a few details to be mentioned later, the author's plan is excellent, and will be welcomed by every progressive modern language teacher; I should however like to see a few sentences for translation under each rule, and also a collection of exercises to be rendered into French when the student reaches the second or syntactical part of the grammar.

In examining this grammar more in detail, I will call attention to parts which might be changed or, in the opinion of the reviewer, improved; some changes may be a matter of mere opinion, while others should doubtless be made, if the work is to be made more acceptable. Some mistakes may be here overlooked which should be corrected, and I plead, in advance, lack of time for a more thorough review than is here presented.

Rules on French pronunciation are, I feel sure, necessary, or otherwise the teacher himself will have to give his students a tabular view of the same; these rules might be presented in a tabulated form not occupying more than a few pages; all statement on the subject is entirely omitted by Prof. Magill.

Page 12, rule i: Instead of "for the *present conditional*, add *s* to the future," say: "add *ais* to final *r* of the *present infinitive*.—Page 14, rule iii: The wording of the rule should be altered so as not to confuse the beginner; the teacher himself will probably have to read it twice before he can fully grasp the idea.—Page 17, last line: After "adjective," add "the partitive articles *du*, *de la* and *des* all become *de*," since *du*, *de la*, *des* meaning "of the" do not become *de*.—Page 18, iv: Strike out the sentence "Many nouns ending in *e* are feminine"; the statement would seem entirely too vague.—Page 19, vi: I think that the comparison of *petit — moindre*, *le moindre*, should be bracketed, and the student told that *plus petit*, *le plus petit* are used more frequently.—Page 21, ii: Why is *quatre-vingtième* mentioned in this rule?—Page 23, last line: Change the wording, "*en* and *y* sometimes

refer to persons," since *en* very often refers to persons, whereas *y* rarely does.—Page 27, v: The wording is not so clear as it would seem desirable.—Page 29, vii: There is no mention here of *dont*, which is however a very frequent form; it is explained on page 77, 4, but it should also be mentioned here.—Page 32: The first note is not entirely clear at the first reading.

Pages 34–37: It seems to me that the verbs *avoir* and *être* should be treated in the beginning of the grammar, immediately after the regular verbs, rather than be put off until the pronouns have been treated. The latter order of presenting the material would seem somewhat inconsistent with the idea of the whole series.—Page 48, 5: Read "Verbs ending in *-aître* in the present infinitive circumflex the *i* whenever it precedes a *t*; as, *ptaire.*"—Page 51, 2: This rule should come under the first rule, page 50.—Page 52 (*b*): Change in both cases *Ecosse* to *Ecossais.*—Page 54, vi: The expression: "This construction is very common" might be made much stronger.—Page 59, iv, 2, last example: *de* should be explained as following a verb of feeling or emotion, and used where *par* might have been expected. Page 64, vi: *cruel* does not necessarily mean "tiresome" when it precedes the noun, nor does *gros* always mean "swollen," and *honnête*, "polite, polished," when following the noun.—Page 65, 66: The adjectives requiring *de* are not differentiated from those requiring *à*:—Page 66: "he is interested in news" should hardly be translated *it est curieux de nouveltes*; *je suis fâché de vous* does not mean "I am sorry for you."—Page 67: *it est voisin de sa ruine* is not a good translation for "he is near his ruin."—Page 68: *it est indutgent pour sa famitte* can hardly be considered very good French.—Page 68: Much more importance should be given to the rule contained in the note at the bottom of this page, especially to the sentence "Nominative forms of the personal pronouns can be separated from their verbs only by the negative *ne* and direct or indirect pronominal objects."—Page 69: The rules on this page are somewhat confusing; they could be made clearer.—Page 71: *en vain travaitte-t-it s'avancer* ("in vain he strives to advance") is not good French.—Page 72: The *y* in the following sentence does not represent the usual construction: *penserez-vous à moi? j 'y penserai.*—Page 73, 2, note: It is hardly correct to translate *mon meitteur ami* as "my better friend;" at least, such a rendering might puzzle the student later, even though the translation "my best friend" be given.—Page 76: The following sentences do not sound well; *ce n'est que faire son devoir que de rester tà*, "it is only doing his duty to remain there," and *qu'est-ce ci, Fabian?* "what is this, Fabian? They may not be wrong, but they might be avoided in a beginner's grammar. And, in the latter sentence, is *ceci* divided? Would not the full form be *qu'est-ce ceci?* the old *ci* being used alone to avoid the repetition of *ce*?—Page 77, 3: The use of *qui* in *its passèrent ta rivière qui à ta nage, qui en bateaux* is not of frequent enough usage to warrant its insertion in a short grammar.—Page 78, iii: *que* in *qu'on vous hait en tous lieux* ("when they hate you everywhere") does not mean "when" unless some sentence precedes in which *torsque* or *quand* has been used.—Page 81: "it happens to every one to fail" should not be translated *it arrive à tout te monde de faittir*, but *de faire faittite* (or *d'échouer*). Nor does the preterit in *it nous sembte que vous arrivâtes samedi* sound very well.—Page 83: *ce sont des Attemagnes* should be *ce sont des Atlemands.*—Page 83, viii, 3: It should be expressly stated that *de* is used only after the present and imperfect indicative of *venir.*—Page 84, ix: *ceta c'est trouvé véritabte* for "that was found true" sounds badly; so does *it batance entre alter et rester*, "he wavers between going and staying," on page 85, x, and also on page 91, 4, (*e*).—Page 85, xi: It is reasonably doubtful whether the first two participles in the following example should be treated as adjectives: *tes bœufs mugissants et tes brebis bêtantes venaient en foute, quittant tes gras pâturages.*—Page 88: *it vaut beaucoup mieux d'étudier que d'être ignorant* is not good.—Page 89: "we happened to see them" would not be translated *nous sommes venus à tes voir; atemagne* is a mistake in *nous apprenons à écrire t'allemagne*, and the following two sentences sound badly: *je m'attends à venir*," I expect to come," and especially *je m'attends qu'it viendra*, "I expect him to

come."—Page 90: *il a nié d'avoir dil cela*, "he denied having said that" and *il a failli à me luer*, "he came near killing me" are incorrect; the first note at the bottom of this page should therefore be changed.—Page 91, 4, (*a*): *il esl venu pour voir sa sœur* does not mean "he came to see his sister" but rather "he came in order to (so that he might) see his sister;" a beginner might easily be confused by this example.—Page 93: *ils en ont changé une fois encore* is a poor translation of "they have changed it (their name) once more."—Page 94, xvii: The comma should be omitted in *non, que je sache*, "not that I know of"; if the negative is to be emphasized, the French would be *non, pas que je sache*.—Page 95 last example: The preterit sounds very badly in *j'ai dil que je l'eus fail*, "I said that I did it."—Page 97: *je reslerai ici au cas qu'il vienne* is a poor translation of "I will remain here in case he comes." It would be better not to repeat *soit* in *soil qu'il ail raison ou soit qu'il ail torl*, or *ou* should be omitted; as the example stands, it is unusual, though not actually wrong. *Vous ferez bien cela sans que j'y aille* hardly conveys the idea contained in "you will do that very well without my going there."—Page 103, *note* 1: *les barbares n'osenl approcher du saint* is wrong; it should be *les barbares n'osenl s'approcher du saint*.—Pape 105, 3: It would be better not to use *disconvenir*, as it is not the usual expression for "to deny;" we find it in *je ne disconviens pas qu'il n'ail fail cela*, "I do not deny that he has done that," and also on page 106, first example.—Page 106, 4: *il n'en fera rien* is not the exact translation of "he will do nothing about it." It might also be well to change the following sentence, as it does not sound well: *elle ne lui parle jamais qu'il ne soil nécessaire*, "she never speaks to him unless it be necessary."—Page 106, i, *note*: read *allemand* for *allemagne*.—Page 107: Correct *quel lemps* in *quel lemps avez-vous demeuré en Angleterre?* "how long have you lived in England?" and *ce sonl* in *en Amérique ce sonl des bisons qui onl une bosse sur le dos*, "in America there are buffaloes which have a hump on the back." In the following two examples of *en* and *dans*, it would be better to change their places: *le prince demeure un momenl dans le silence*, "the prince remains a moment in silence," and *il n'a pas de boulique; il travaille en chambre*, "he has no shop; he works in his room."—Page 108: Correct *vous serez de sa vue affranchi dans dix jours*, "you will be freed from the sight of him at the expiration of ten days," and *il a plus de hauteur de quaranle pieds*, "it is forty feet higher." Add an *e* to *encor* in *el mon esprit lroublé le voil encor la nuil*, as the student would not probably realize that this sentence represents a verse of twelve syllables.—Page 110: Change *éloigné* to *loin* in *il esl bien éloigné de croire que cela soit permis*. Also, *je crois* might be better than *je pense* in *je pense qu'il ne faul pas s'engager dans cetle enlreprise* and *je pense qu'il peul arriver aujourd'hui;* the correct translation of the former sentence is, "I think that we (you, they, etc.) must (should) not engage in that enterprise;" the French rendering of the English as given by the author ("I think it is not necessary to engage in that enterprise") would rather be *je ne crois pas que ce soil nécessaire de s'engager dans celle enlreprise*.

I shall not enter into any criticism of the idioms on page 114–139: the author writes: "The limits of the grammar necessarily prevent this from being a complete collection, even of common idioms," and yet idioms are inserted which are rare, to the exclusion of others which are much more common; in other respects, this sort of a grammar will prove very useful to the beginner. In the foregoing remarks, I have noted the examples rather minutely, because they are of such prime importance in any work constructed on the plan of Prof. Magill's grammar. Three excellent texts accompany this grammar, the second being perhaps the easiest of the three, and I have been informed that two others are to follow: IV. Jules Claretie; V. Mme Blanc ("*Théodore Benlzon*"). The plan carried out in this series has already been discussed; in the preface to Vol. i, Prof. Magill says:

"These volumes are intended especially for practice in *rapid reading*, in translation first, and, in the later stages of the course, in the original, without either oral or mental translation, so far as is possible. This is believed by the Editor to be by far the best practice

method of becoming familiar with the modern languages under the conditions now presented by the crowded *curricula* of our schools and colleges. . . . . But it should never be forgotten that intelligent and fluent translation, or understanding the text without translation, is the great object of this study, and that it is not a wise expenditure of time to attempt to impart a writing and speaking knowledge of French in school and college."

In Vol. iii, the editor writes:

"Whatever attention is to be given to the study of foreign languages, even while pursuing these,our own English tongue must ever be made of a primary importance. To this end there can be no better training than daily practice in the translation into English of the best specimens of ancient and modern literature."

Every instructor will agree with this opinion, for, after all, one of the most important objects (I cannot say the most important) of modern language study is to give the student a better and more accurate knowledge of his own tongue, and the instructor should always require from the beginner the very best and neatest English rendering. The notes in the three texts are excellent, but some might have been placed at the bottom of the page, especially those explaining French constructions; I know that this is thought by some instructors to help the student unduly, and yet I think that the average teacher can tell whether the student has thoroughly prepared his lesson beforehand, or is making use of notes (either of his own making or furnished by the editor) during the recitation.

In conclusion, I would repeat that the plan of this series is an admirable one for the majority of our colleges; Prof. Magill's grammar follows conscientiously this plan, and the texts he has prepared will prove excellent reading for beginners, excellent because interesting and written in perfectly pure French.

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ENGLISH LITERATURE.

Character and Opinions of William Langland as shown in 'The Vision of William concerning Piers the Plowman.' Thesis presented to the Faculty of the College of New Jersey for the degree of Doctor of Philosophy. By EDWIN M. HOPKINS, A. M., Professor of Rhetoric and English Language in the University of Kansas.

IN a brief introduction, Dr. Hopkins states that "the special purpose of this investigation is to give an exposition of him whose work preëminently, as compared with that of other writers of the fourteenth century, reflects the opinions of the common people."

Beginning with the scene of the poem, the discussion advances to the date of Langland's coming to London. Here personal impressions take the place of actual proofs, on the writer's admission that the determination of this question "must be largly speculative." Generally, however, Dr. Hopkins fortifies his statements by quotations from passus and verse, wisely confining his proof of each point to a single appropriate reference. This method gives a desirable definiteness and perspicuity to the consideration of the Content of the Poem, divided under the four heads of Scientific Information, Political and Social Theories, Theological and Religious Teaching, and Langland's Philosophy. The third of these chapters is again sub-divided into three sections:—The Supernal and Infernal; Man; Duties and Transgressions; Doctrines of Holy Church—and constitutes,perhaps,the most valuable portion of the work. Nevertheless, it must be admitted that the analytic process has "the defect of its qualities," and that in the consideration of so many and important details the poem as a whole is disregarded. This defect is less noticeable in the concluding chapters on the Form, Spirit, and Value of the Poem; but even in these the parts are not exhibited in their true relation to the whole. Were it not for the preliminary announcement, we should naturally infer that the writer's purpose was to extract plums from this remarkably heterogeneous pudding, and to arrange them systematically on a drying board; we should then have little but praise to offer. There are few more fallacious axioms than that a whole is equal to the sum of its parts; and no amount of scholarly care can ever prove "the character and teaching" of a man or his writing by a compilation of his opinions or an accumulation of quotations. There must be a recognition of the mental attrition by which opposing

ideas mold and modify one another, an appreciation of the intellectual physics by which divergent opinions unite to form others of yet different tendencies, a knowledge of the spiritual chemistry by which all that acts upon or even touches a man, is transformed by his personality. Such recognition and appreciation and knowledge are at once the inspiration and despair of literary scholarship, and, when attained, leave the hardly less difficult task of interpretation still to be accomplished. Perhaps it is unfair even to suggest that Dr. Hopkins has fallen short of the ideal, when he has achieved so much of real value. In none of the numerous scholarly works on Langland's 'Vision' is there more clear and definite analysis of separate subjects, or more careful effort to discover the author's opinion on isolated questions.

There are two sections of his work in which Dr. Hopkins seems to me to miss the spirit of the poem through failing to recognize its three-fold character. My own study of the poem has convinced me that three personalities are symbolized by Piers Plowman; from his introduction, C. viii 182, to C. xvii: 337 he represents Langland's ideal laborer; in the latter passage he becomes identified with Jesus Christ and maintains this character until the last passus, where he symbolizes the church of Christ, not the technical "Holy Church," but the ideal and spiritual church. Roughly corresponding to these two characters, I find in Do Wel the ideal moral life, in Do Bet the ideal Christain life, and in Do Best the ideal ecclesiastical life. These distinctions are not always consistently brought out, but they offer a theory of interpretation which clears many otherwise insoluble problems.

There remains one criticism on the arrangement of Dr. Hopkins' matter. Quotations are given, sometimes literally, sometimes in modernized form, whereas a uniform method would seem to be not only desirable, but absolutely necessary. Moreover, if the text is to be modified, the final *e* should be retained for the sake of the meter.

Elizabeth Deering Hanscom.
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FRENCH LITERATURE.

Contes de Daudet (including La Belle Nivernaise). With portrait of Daudet. Edited by A. Guyot Cameron, Ph. D., Assistant Professor of French in the Sheffield Scientific School of Yale University. New York: Henry Holt & Co. 321 pp., 16mo, cloth.

Alphonse Daudet owes his popularity today to a talent that is as complex as it is brilliant. His knowledge of men's hearts is not his only power—as George Saintsbury seems to imply in his 'Essays on French Novelists'—though that knowledge is responsible for a very large share of the delight with which a new book by the author of 'Tartarin' is welcomed.

In the first place, Daudet has a poet's temperament. He is by turns nervous and gay, dreamy and thoughtful. He loves abruptly to break a mad gallop through the real by wandering for a breathing spell in the solitary fields of the fanciful. His disposition is a happy one. No pessimistic spirit of rebellion, no bitterness nor feverish protest agitates his soul; indeed, he is somewhat of an optimist, doting on the blueness of the sky, delighting in the fairness of women and believing in the goodness of men. Thus he treats society as a friend—not blindly, for his eyes are wide open to all the evil around him and his warning voice hints at it; but he seeks society's redeeming features and never drags you into the mire. If his plot requires a scoundrel, the latter's ridiculous side is emphasized while his vices are implied. He does not paint life blue on the one hand, nor rose color on the other; he simply gives the good, the pleasing elements a first place and sets in the background—though not out of sight—the bad, the jarring and discordant features. Daudet's sense of the ridiculous is strong, though not to overflowing like Rabelais', nor spiteful like Swift's. When he is satiric, a constant good humor softens the violence of his attack; but his chief power is his imagination. Here his poetic temperament is most evident; it permeates all that he writes and causes those sudden digressions, those beautiful expansions of fancy which so charm the reader; it brings the tears we see him shed between the lines, and it prompts

the involuntary laughter into which we frequently hear him burst at the end of a sentence. Some critics claim that this harms the good order of his work; they would have less apostrophe, less exclamation, less personal emotion; but is not this precisely the originality in the man that makes his writing so enjoyable? Contrasted with the severe cast of certain contemporary novels, Daudet's works have an enchanting abandon and an almost juvenile freshness. He is one of the very few novelists who seriously cultivate a living style, brilliancy of color and accuracy of characterization; his horizon is very large and real. We have his own words to prove that he believes in the necessity of studying characters and environment. Daudet at first seemed to lack strength; but his later works show that he possesses this quality to a marked degree. From a graceful story teller he has developed into a great novelist; critics deny him the knowledge of composition as they do the other writers of the naturalistic school, yet it is undeniable at any rate that the works of this school are written with infinite refinement and delicacy. Daudet copies nature, is naturalistic, but he adds the interest of personal interpretation to his copy; he puts his entire imagination, his whole creative power into his relation of the nervous impression left by what he has seen. This is the secret of his style: we feel that it is a man speaking to us and not a machine; he does not employ his imagination in the description of grotesque adventures; he uses it to depict poetically some point or detail in immense nature.

And to-day it is no longer the novel of intrigue for which the public craves; it is rather for novels like the 'Nabab.' Women especially are charmed by Daudet; he aims at their hearts directly, and warms them by the fire he kindles in his own heart; they are pleased to feel that the author brushes away his tears between the lines, that he discreetly laughs at, pities or ridicules his heroes; they find in him something of their own nervous sensibility, their soul and heart: they admire only his grace without ever feeling his energy

In the struggle of the naturalistic school with the public, it is very lucky that the French novel is defended by so charming an author as the writer of 'Fromont jeune et Risler aîné.' He marches in the advance-guard with his smile; he has charge of touching the hearts, of opening the doors to the more ferocious novelists who come behind him; he accustoms the public to exact analysis, to pictures of modern life and to audacities of style. The simple-hearted people who received him are not aware that they permit their foe, naturalism, to enter their house; if Daudet has entered, the others will do likewise. Those who denied strength to him acknowledge to-day that he can move multitudes of characters and distribute the great masses of details; he has proved himself an analyst who has no fear of diving into human nature in order to see it and describe it. The success of his works proves a gradual revolution in the taste of the reading public. The novel has evidently entered upon a career of triumph such as it did not enjoy even at the time of Balzac; the two great currents of the century, the current of observation with Balzac as its originator and the current of lofty rhetoric which Hugo inaugurated, have united in our living novelists; the novelistic style has passed; now begins history, that heap of human documents which to-day is being collected in works of observation. The novel as represented by the 'Nabab' has become the text-book of information on man and men.

It is necessary to explain the word *conte*. At first Daudet dealt with legends, but later the phantastic world only appeared now and then to vary the topics. By and by his interest for real life awoke, and then his *conte* turned into a description of contemporary customs, into a history of palpitant reality, into an exotic landscape brightened with intense sunlight. Thus understood, the *conte* is no more what the preceding generation understood it to be: a tale of marvel closing with a moral. At present it is a drama or a comedy in a few pages, a picture brightly drawn, a fragment of autobiography, and sometimes even notes taken from nature and reproduced with their original freshness of impression. Some of these *contes* constitute a novel with exposition, plot and *dénouement*; others assume easier forms but in their apparent freedom they hide a great art.

Professor Cameron deserves the thanks of all teachers of French for the excellent edition which he has prepared of the best *contes* of Daudet. They are all very interesting and highly characteristic of Daudet's spirit and style. I agree with the editor that "their crispness, their brilliant and abundant vocabulary, their verve, their freedom from grammatical difficulties, and their range suitable for earlier or more advanced students, make these stories ideal mediums for acquaintance with the French language and temperament." It will, however, be regretted by many that they contain no extract of Daudet's delightful autobiography as recorded in 'Le Petit Chose.' Students as well as teachers are most eager to read the personal experiences of great men in their early struggle for life, experiences such as Daudet's hold the closest attention of our students.

The text is singularly free from misprints. A few misspellings occur in the notes. On p. 255, note 32, *blager* instead of *blagueur*; p. 225, note 5, *barcairuolo* for *barcaruolo*; p. 230, note 25, *admire* instead of *admirer*. The notes are written with admirable exactness and rare judgment; the English renderings of dialectic forms, of Provençal words, of patois and Parisian slang are given in idiomatic English, a task which was by no means easy to accomplish. On p. 247, note 64, Prof. Cameron might have stated that *dans le principe* is a literal translation of the Spanish *en el principio*; to note 22, p. 263, should have been added that Dom is Portuguese; note 11, p. 238, is silent about the derivation of *képi* from *Käpi*, the Swiss form for *Kappe*. A mistake occurs in note 24, p. 222, where *uhlan* is derived from *ula* which is claimed to be the Polish for "the lance of great length carried by the Uhlans." The word is of Tartar origin where it signified the body-guard of the chan. *Ula* is not a Polish word. In note 20, p. 226, Provençal *Iron* is rendered by German *Donner*, but the Germans consider this word too mild; they say *Donnerwelter*! On p. 273, *éliqueter* is translated by *sticken* instead of by the correct *slecken*. The statement contained in note 12, p. 210, that "Alsace and Lorraine have *voluntarily* gone over to France" runs counter to historical fact. The infamous "Réunions" of Louis xiv do not bear out the above statement. A word must be said about the "restatement of the first laws presiding over the changes of words." Professor Cameron thinks that the notes should certainly deal with this matter; he has given more than three hundred and sixty derivations and treated about eighty idioms while he has, likewise, bestowed great care upon the elucidation of grammatical points. While he deserves especial praise for the thorough and exhaustive study of the all-important idioms and synonyms occurring in the text, one may well question the advisability of bestowing a like care upon the derivations to the extent that the editor has done. It is certainly highly desirable that our advanced students should obtain a good knowledge of the laws underlying the phonetic changes of Latin in its transition into French; but the notes cannot treat of this important subject with the necessary fulness, and a fragmentary presentation of these laws as given in the notes to the book before us, will never satisfy the scholarly teacher, while an instructor lacking philological knowledge may be led to attempt the most ridiculous derivations without being aware of it. This subject is part of the grammar where it can only be treated properly.

In conclusion, it is only fair to state that Prof. Cameron's edition of Daudet's *contes* preceded by a scholarly and brilliantly written introduction, is one whose good features will be very difficult to surpass.

ALEX. W. HERDLER.
Princeton University.

PERSONAL.

Charles Flint McClumpha, acting associate professor in the University of the City of New York for the past three years, has accepted the professorship of the English Language and Literature in Ripon College, Ripon, Wisconsin.

ERRATUM.

In the table of Contents of our November issue, read COOK, A. S.—"Deeds, not Years" for FERRELL, C. C.—"Deeds, not Years"; and add FERRELL, C. C.—"Old Germanic Life in the Anglo-Saxon 'Wanderer' and 'Seafarer.'"

JOURNAL NOTICES.

ARKIV FOER NORDISK FILOLOGI. NEW SERIES. VOL. vi. PART 3 AND 4.—**Olrik, Axel,** Brävallakvadets Kæmperække. Tekst og oplysninger.—**Koek, Axel,** Aumärkningar till läran om *u*-omljudet.—**Lind, E. H.,** Bibliografi för år 1892.—**Storm, Gustav,** Nekrolog över Johan Fritzner.—**Gering, Hugo,** Anmälan av "Ordbog over det gamle norske Sprog of dr. Johan Fritzner. Omarbeidet, forøget og forbedret Udgave." VOL. VII. PART I.—**Brim, Eggert, O.,** Bemærkninger angående en del vers i 'Noregs konungasögur I.'—**Dyrlund, F.,** Jre ordforklaringer m. m.—**Wadstein, Ells,** Bidrag till tolkning ock belysuing av skalde-ock Edda-dikter.—**Magnusson, Eirikr,** Kvétt.—**Morgenstern, Gustav,** Notizen 7-9.—**Johansson, Karl Ferdinand,** Anmälan av "Jellinek, M. H. Beiträge zur erklärung der germanischen flexion."—**Klockhoff, O.,** Anmälan av "Vilhelm Gödel, Katalog öfver Upsala Universitets biblioteks fornisländska och fornnorska handskriftaer."—Tillägg och rätteise till Arkiv N. F. vi., 3-4.

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ARCHIV FUER DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN. XCII. BAND, 3 HEFT.—**von Ryssel, V.,** Syrische Quellen abendländischer Erzählungsstoffe. II.—**von Zupitza, Julius,** Anmerkungen zu Jakob Rymans Gedichten. I Teil —**Glocde, O.,** A. Dau, Die kulturgeschichtlich wichtigsten Romane des 17. Jahrhunderts. I. Der Simplicissimus und Chr. Weises Drei ärgste Erznarren. Ein Beitrag zur Feststellung des Verwandtschaftsverhältnisses beider Romane.—**Schmidt, Max C. P.,** Friedrich Nicolais Briefe über den itzigen Zustand der schönen Wissenschaften in Deutschland. Herausgeg. von Georg Ellinger.—**Schmidt, Max C. P.,** Wilhelmine oder der vermählte Pedant. Ein prosaisches comisches Gedicht. Von Moritz August von Thümmel. Abdruck der ersten Ausgabe (1764); von R. Rosenbaum.—**Schmidt, Max C. P.,** Ausgewählte kleine Schriften von Georg Forster. Herausgegeben von Albert Leitzmann.—**Mueller, Ad.,** A. Schwieker, Lehr- und Lesebuch der englischen Sprache.—**Mueller, Ad.,** Dr. Heinrich Löwe, Wörterbuch zu England and the English. Unterstufe.—**Mueller, Ad.,** W. Warntjen, English Dialogues. Hilfbuch zur Einführung in die englische Konversation, im Anschluss an die Lesestücke des Elementarbuchs von Dr. F.W. Gesenius.—**Mueller, Ad.,** Dr. R. Kron, Dialogische Besprechung Hölzelscher Wandbilder in englischer Sprache.—**Z., J.,** Marcella. By Mrs. Humphry Ward.—**Z., J.,** Our Manifold Nature. By Sarah Grand.—**Z., J.,** Tom Sawyer abroad. By Mark Twain.—**Z., J.,** Life's Little Ironies.. A Set of Tales with some Colloqulal Sketches, entitled A Few Crusted Characters. By Thomas Hardy.—**Z., J.,** The Anarchist. A Story of To-day. By Richard Henry Savage.—**Z., J.,** A Yellow Aster. By Iota.—**Z., J.,** Katherine Lauderdale, By F. Marion Crawford.—**Z., J.,** A Beginner. By Rhoda Broughton.—**Z., J.,** The Rubicon. By E. F. Benson.—**Z., J.,** The Man in Black. By Stanley J. Weyman.—**Z., J.,** In Varying Moods. Short Stories. By Beatrice Harraden.—**Krueger, G.,** Übungsbuch für den französ. Anfangsunterricht. Von J. Ehrętsmann und E. Schmitt. Erster Teil. Dritte Auflage, neu bearbeitet von E. Schmitt.—**Tobler, Adolf,** Les grands écrivains français. Froissart par Mary Darmesteter. —**Sarrazin, Joseph,** Dr. Paul Klemenz, Les Petites Poésles de Corneille, I.—**Tobler, Adolf,** Don Baltasar de Caravajal, La Bandolera de Flandes (el Hijo de la Tierra). Commedie spagnuole del secolo XVII sconosclute, inedite o rare pubblicate dal dr. Antonio Restori.—Verzeichnis der vom 22. Juli bis zum 26. September 1894, bei der Redaktion eingelaufenen Druckschriften.

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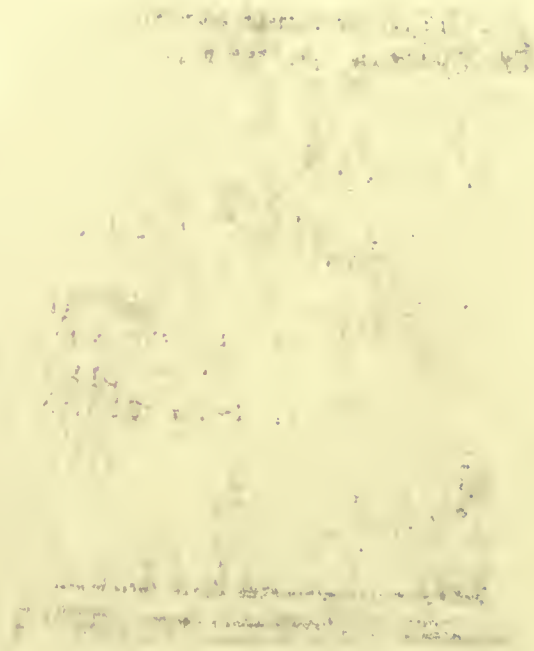

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